2d artist
concept art, digital & matte painting
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jean sebastien
rossbach
interviews
Jean-Sebastien Rossbach
Jessy Veilleux
articles
Massive Black & Conceptart.org Workshop
tutorials
Approaches to Colouring Series - General Colouring
Creating Custom Brushes
Elements Digital Painting Series
Water Surface, Waves & Waterfalls
making of's
'Boudicca 3060', 'Seheiah', 'Spirit Rising' & 'Scythe Wolf'
plus
Galleries, Competition & more!
ZOO PUBLISHING

INTERVIEW 7 — J.S.Rossbach
Freelancer & James Hetfield impersonator...

INTERVIEW 16 — Jessy Veilleux
Matte Painter on Silent Hill, Sin City & more

ARTICLE 22 — Concept Art workshop
Massive Black and Conceptart.org combine

TUTORIAL 40 — Custom Brushes
Tutorial by Daarken

TUTORIAL 47 — General Colouring
Approaches to Colouring Series Part 3

TUTORIAL 52 — Elements - Water
Water surface & waves by Richard Tilbury

TUTORIAL 47 — Elements - Water
Waterfall by Don Seegmiller

MAKING OF 68 — Boudicca 3060
Making of by John Kearney

MAKING OF 75 — Seheiah
Making of by Melanie Delon

MAKING OF 84 — Spirit Rising
Making of by Christophe Vacher

MAKING OF 89 — Digital Art Masters
Scythe Wolf by Robert Chang

GALLERIES 30 — Galleries
The best from around the world

COMPETITION 92 — Competition
e-Frontier Manga Studio 3 Debut

ABOUT US 93 — About Us
Zoo Publishing

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Interviews
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Tutorials
Daarken
Abuze
Richard Tilbury
Don Seegmiller
John Kearney
Melanie Delon
Christophe Vacher
Robert Chang

Galleries
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Derouetteau, Waheed Nasir,
Alexandru Negoita, Yildiz
Huseyin, Daniela Uhlig,
Justin Kellis, Mach Ine

Editorial

Welcome

Keeping up to date in the world of concept art, digital and matte painting can be hazardous for your health! We are now realising that we are not even scratching the surface of the talent that lies out there and so we ask your help to keep supporting us and helping us make 2DArtist as valuable a resource as possible. Thanks once again for all of your support and suggestions over the last few months, we do take them all seriously and are constantly trying to ensure that you get value for money!

Artist Interviews

2 Freelancers this month. Some of you may recognise the work of Jean-Sebastien Rossbach from our cover this month as he is somewhat of a seasoned professional. Find out why he likes dancing in his underpants in this interview! Jessy Veilleux has created wonderful matte paintings for blockbuster movies such as '*Sin City*', '*Sky Captain*' and the recent '*Silent Hill*'. Read more from him inside.

Tutorials

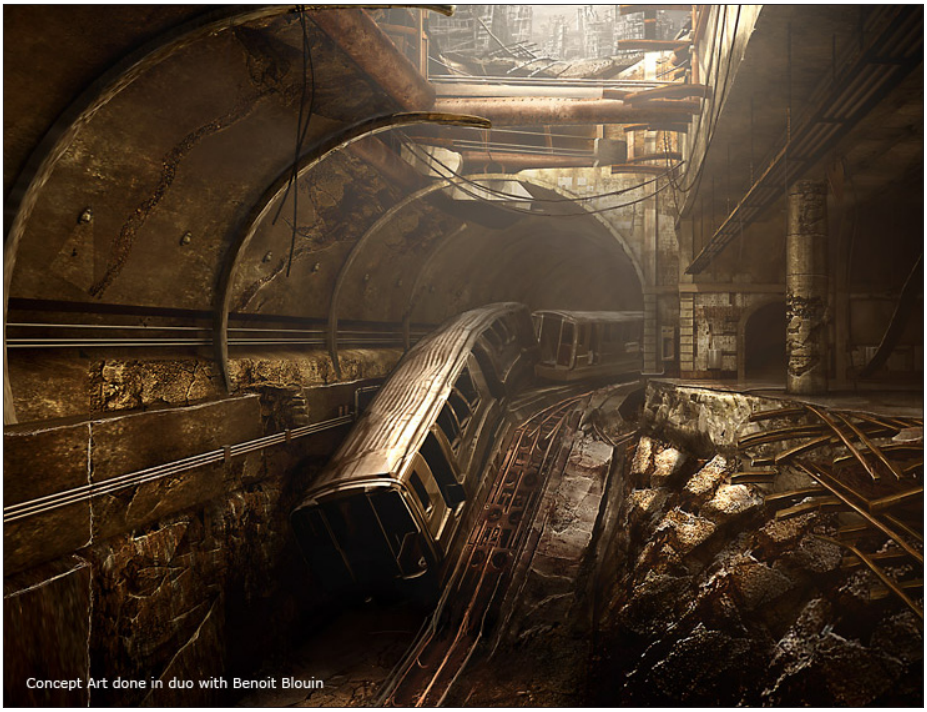
This month we are pretty much full of tutorials! Learn how to create fantastic custom brushes in Photoshop, there are more 'approaches to colouring' & Waterfalls, waves and water surface is the topic of this months 'elements series.

Making of's

This month we feature the magnificent 'Boudicca 3060' by John Kearney, 'Seheiah' by Melanie Delon & 'Spirit Rising' by Christophe Vacher.

Extra's!!

Competitions and galleries :- Win e-Frontier Manga Studio 3, and if there wasn't enough fantastic imagery already to make your head spin, we are throwing some dedicated gallery pages at you too.

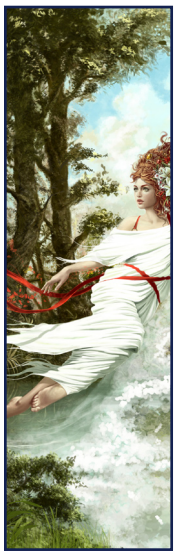

Concept Art done in duo with Benoit Blouin

About us

Zoo Publishing is a new company comprising of a small team here in the Midlands UK. 2DArtist is our second magazine project following the successful 3DCreative (www.3dcreativemag.com). We are very grateful for the support of the following CG sites which have help promote and spread the word about our publications. As well as ourselves, all digital artists owe a lot to these communities for the incredible amount of work they do for the CG Industry. 3DKingdom, 3DLinks, 3DTotal, 2DValley, 3DM3, CGUnderground, ChildPlayStudios, DAZ 3D, 3DExcellence, Epilogue.net, GFXArtist, the3DStudio, CGDirectory, MattePainting.org, Max-Realms and Mediaworks, we look forward to lasting and successful partnership with these CG community sites

this issues contributing artists

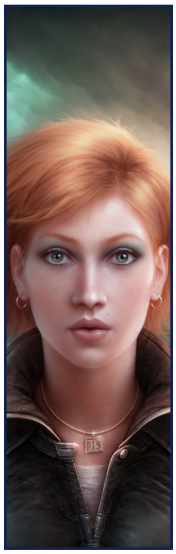
Every month, many artists from around the world contribute to 2DArtist Magazine. This month, we would like to thank the following for their time, experiences and inspiration.



Melanie Delon

I'm a freelance illustrator, (Paris, France), I usually work with Photoshop cs2 , but all my sketches are done with Painter (with a Wacom). I discovered digital painting last year, since then i have become addicted to it. All subjects are interest, they just have to talk to me, but fantasy and dreamy subjects are my favorite.

esk@eskarina-circus.com
www.eskarina-circus.com



John Kearney

Freelance artist
I am a 27 year old 2D/3D Artist. I spent 7 years working as a 3D modeler and texture artist the games industry. During which time I worked on titles for renowned publishers like Konami. For the last few years I've moved into 2D freelance illustration, and I have plans to release a 3D character development tutorial DVD. When I'm not drawing or painting my other interests and hobbies include watching films, cooking, reading, having the odd drink and travelling.
www.Brushsize.com JK@Brushsize.com

Jean Sebastien Rossbach

2d illustrator / concept artist / graphic designer > Paris, France > I'm Self-taught. First a traditional artist. I began my career in the video-game industry as a musician between 1996 / 99. Learned the basics of Photoshop & photography during this time. Then began to sell my first covers for magazines & got a job as a lead designer for a french miniatures company. Began freelancing 3 years later. I am currently putting a book together with my friend Aleksi named "Merlin". It will be out for Christmas 2006."
livingrope@free.fr
http://livingrope.free.fr

Christophe Vacher

Illustrator, Concept artist & background painter. North Hollywood, USA. I work with both traditional & digital mediums. I have been working in the animation and movie industry for more than 16 years, mainly for Disney Feature Animation and Dreamworks. I started working with Photoshop on Disney's "Dinosaur" in 1996. I also do book covers and personal work for Art Galleries. I am currently doing Concept artwork for Disney's next live action/animation feature movie "Enchanted", and Art Directing a CG animated short movie on the side.

Daarken

After a year of studying computer science at the University of Texas at Austin, I decided to move to San Francisco to study art. In 2004 I graduated Cum Laude with a BFA in traditional illustration from the Academy of Art University. I am currently freelancing for various companies such as Wizards of the Coast, Fantasy Flight Games, Widescreen Games, Triad Toys, and BreakAway Games.

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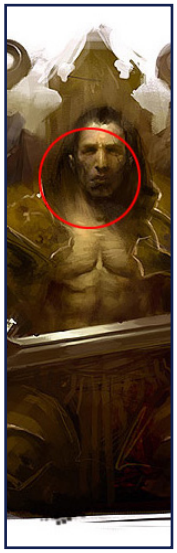


Richard Tilbury

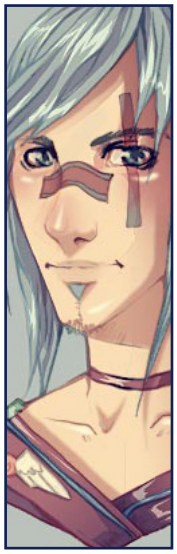
Have had a passion for drawing since being a couple of feet tall. Studied Fine Art and eventually was led into the realm of computers several years ago. My brushes have slowly been dissolving in white spirit since the late nineties and now alas my graphics tablet has become their successor. Still sketch regularly and now balance my time between 2 and 3D although drawing will always be closest to my heart.

ibex80@hotmail.com

Adina Krause

Student - Graphic Design / Multimedia. I always loved to draw & paint but I seriously started drawing at the age of 16 when I first discovered Photoshop. I was so impressed because of all the possibilities you had with that program. And when I saw the works of all those great artists on the internet I just had to know how they did those gorgeous pictures. From that day on the digital media became my favorite media until today and I'm constantly trying to learn more and become better.

abu.krause@gmx.de abuze.deviantart.com



Jessy Veilleux

Digital Matte Artist>Freelancer, Montreal, Canada. I started working as a matte painter in the film industry in 2001. Since that, I had the chance to work on many feature film such has 300, SinCity, Silent Hill, Sky Captain and Video games such has Prince of Persia 2. I'm currently working has a freelance senior matte painter andI'm also teaching matte painting at the NAD center.

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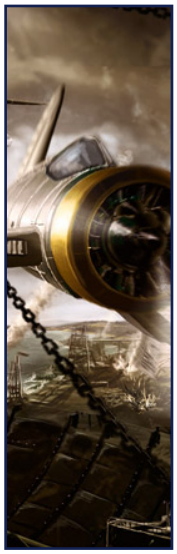
http://www.jessyv.com/



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I'm acting like I was James Hetfield, "For whom the beeeelll tolls,
time-mar-ches-on ! Sing it for me baby!"…

Jean-Sebastien Rossbach

JEAN-SEBASTIEN ROSSBACH

Hi Jean-Sebastien, thanks for talking to us. Tell me, what first ignited your interest in art?

Wow ! Tough question for a starter. I mean for me. If I want to stay honest I'd say it's the impossibility to communicate normally with other people that led me to find an artistic way of expression. I'm not very different from many of my colleagues you know, the kind of tormented, stressful, pitiful shy guy who's unable to interact with the world another way than transmitting feelings through art. Some of my early work still available (but not for long) on my website shows this pretty well. A few years ago I was obsessed with what I was

calling the Eros & Thanatos duo and this is what you can see in all the women portraits I did over this era. But nowadays I'm not into this painful process at all. I want to say that today I don't feel like an artist at all. I mean when I do pictures for RPGs or videogames or even for my book Merlin, I consider myself more like a craftsman. A happy craftsman.

And what made you choose digital as a way of communicating your art?

Before Photoshop I was using acrylics and collaged scratched photos. The digital tool helped me achieve the result I had in mind.

I have to admit that

I'm not a very talented painter nor a good photographer but I do have a good eye I think. Photoshop has always been a good and quick way to go where I wanted to. Later I discovered Painter and I then had the possibility to emulate the brush strokes. I love so many painters, so many photographers, so many graphic designers… I have a hunger for their art, I'm such a fan boy! One day I saw this guy's art and I say "man, this is brilliant. I want to do this too!" and then I have to try to emulate… this is endless.

What does your working day involve?

Well, I think my working day is not very exciting. I try to wake up as early as possible. My mornings are dedicated to answering my e-mails and interviews ;) doing the administrative tasks, joining my employers, that kind of stuff. Afternoon to late in the night is dedicated to creating art. End of the story.

So If we followed you around all day (like a bad smell) what would we learn?

You'd learn that my woman says I do smell very good actually :D You'd learn that I don't like the phone much. You'd learn that I eat and drink a lot of milk based food, You'd learn that I listen to music everywhere, that even sometimes late at night, tired of working, in my underwear I'm acting like I was James Hetfield, "For whom the beeeelll tolls, time-mar-ches-on ! Sing it for me baby!"… I used to play the guitar and sing in a Metal Industrial band when I was younger. Actually I was a musician for the video game industry during three years before I began to be a 2D artist as a professional. I co-wrote the musical parts and sound designs for the game Alone in the Dark 4. I love music. It is a huge influence when I'm creating art.

And how do you work personal artworks into your spare time or do you merge both work and personal together?

Being a free-lancer brings the opportunity to find space for your personal work. I have the chance now to be paid for my personal work too. This is what happens for the Merlin

book I'm doing with my good friend Aleksi. And I have other book projects that are in the pipeline. Aleksi and I are going to release more books together. And I am also preparing a book of graphic design that has the codename "Boxing Club: a method for the everyday fighter".

Your website 'living rope', what does 'living rope' mean to you?

What does it mean to YOU ? The Living Rope has as many explanations as persons viewing it. This is a kind of open name, you find what you bring when you read it. I have my own version but I'll keep it secret.

Ah! That's cheating! Talking of secrets… anything you want to confess to the world whilst you have the chance?

Confess ? If I were to confess myself it means I'd have judges in front of me telling me I did bad things in my life. It leads me to different kind of thoughts: first, confession is for Believers. I used to be a believer but not any more. Second, confession is for people who refuse to be responsible of themselves, and I do try to take the responsibility for everything I

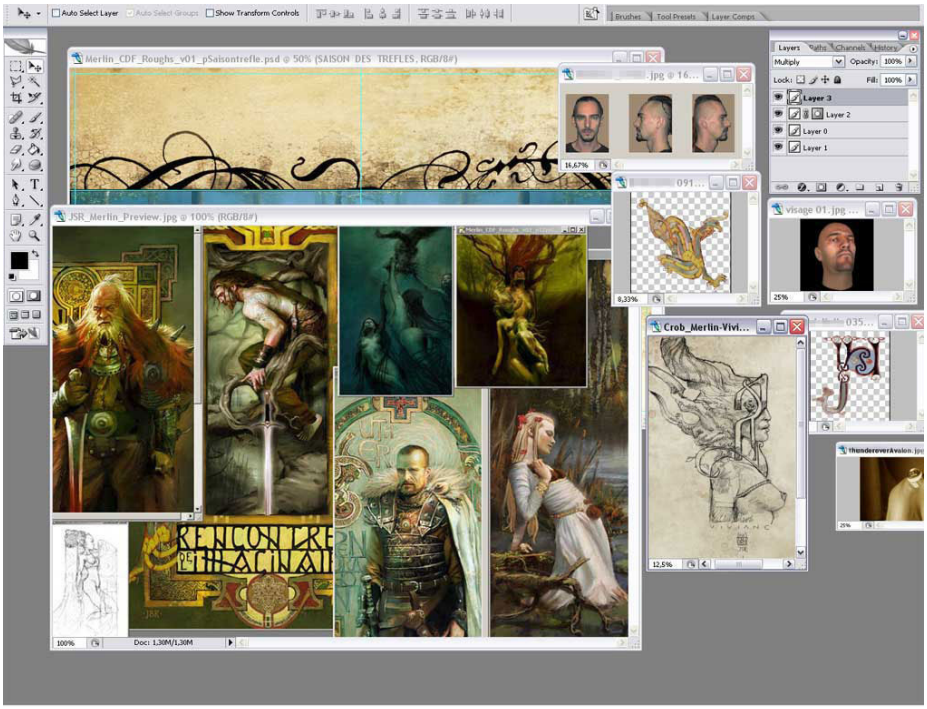
go at in my life. This said, if you really want me to confess something then I'll do: I confess, I cheated to the question just before this one.

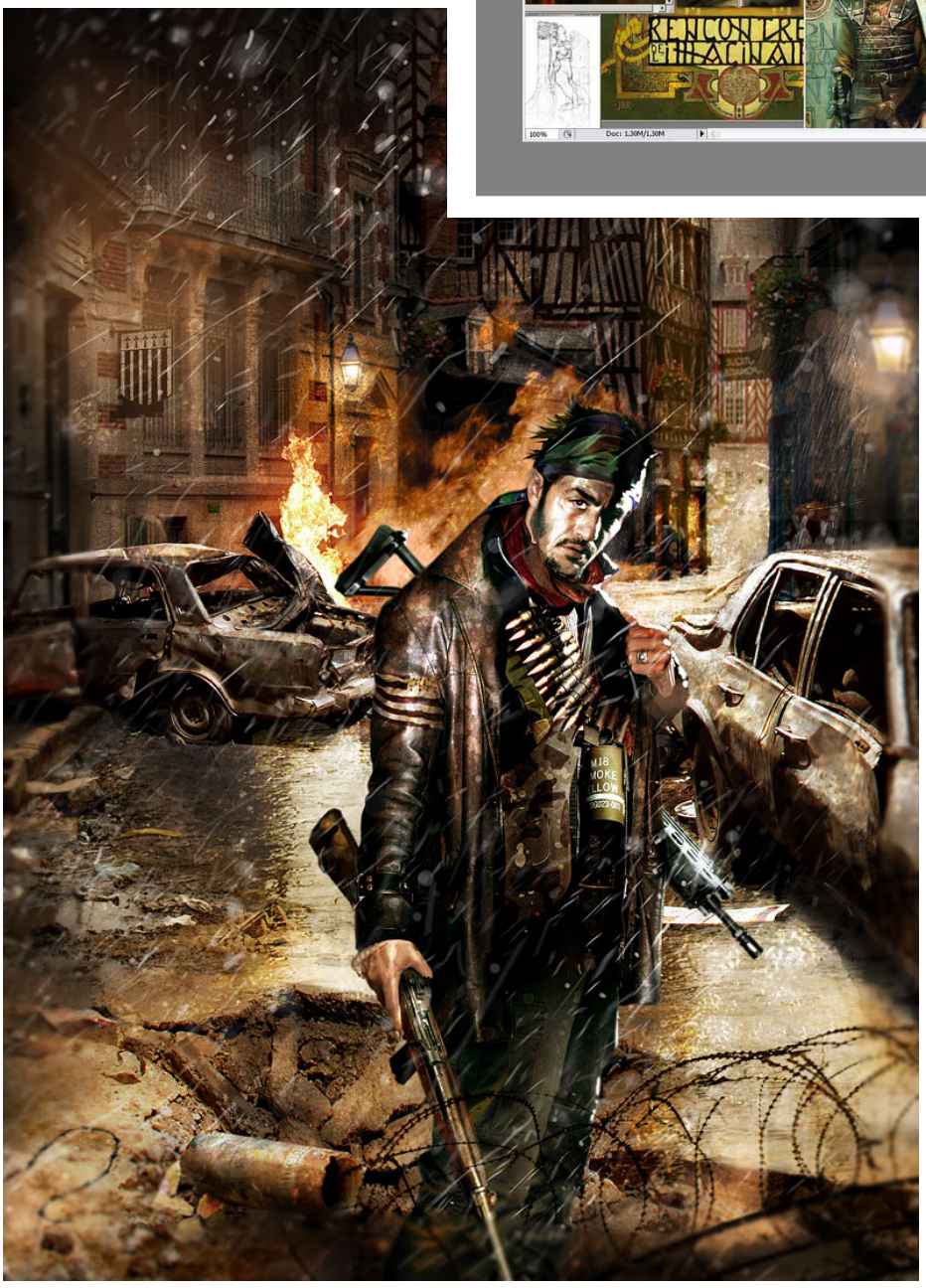
You have been published in books several times, how did these opportunities happen?
Opportunities don't come to you at first. You have to grab them. You have to select people you want to work with and not wait for them to come because nothing will happen if you (un)act this way.

You have also created artwork purposely for certain books such as Vampire RPG book and Merlin, what led to you working on these projects?
When I was 20 I used to play Vampire RPG a lot. I had a passion for modern Vampires and authors Ann Rice, Poppy.Z Bright. Illustrators Tim Bradstreet and Ken Meyer Jr were a huge influence for me. I worked very hard to reach a point where my work would be good enough to show it to people at White Wolf. I sent an e-mail filled with my stuff and I had an assignment two days later. I felt so proud. I'm still very proud. Merlin is another story. When Aleksi came to me with the idea for this book I was not willing to do it first. I had quit Rackham a few months before and I was so fed up with the Heroïc-Fantasy genre. But Aleksi is not only a tremendous artist, he can also be very persuasive. He began drawing marvellous sketches, he was like boiling with ideas and crazy images… he was flooding me all the time with all this mass of wonderful art. I couldn't refuse anymore and I then involved myself into it too. Now I do believe that this book is going to be gigantic. I mean I'm doing all I can for that.

What can we expect from 'Merlin' as it is a character we are all familiar with?
Ok [mode promotion on] if you want to see the old Merlin with the big white beard and the pointy blue hat then get away from this book ! Celtic legends are so strong that they have the capability to always rejuvenate and change shape in order to keep close to the spirit of

today. Our Merlin is a slightly distorted one. He's connected with Mother Earth, a kind of shaman in a way, he lives in the forest, has dreadlocks, dines with Faeries and talks to wolves. He's a rover who knows the destiny of a whole country. It's an epic story and also a drama. Graphically it's a mix of influences, a clash of times. It's John Waterhouse Vs Slaine, it's Howard Pyle Vs Hollywood movies…[mode promotion off].





You have worked on a lot of projects with friends, is working with friends important to you?

Well, honestly I do not care at all about having my name written big on the top of a book. I don't need recognition any more. My main purpose is having fun first. And working with friends is a good way to have fun, you can believe me. It's a good way to improve too. shutting my ego down is the best thing I did recently.

I've talked earlier about Aleksi's amazing art, I'm learning all the time beside this guy. He's an absolute genius. But I do hope I can show him a few tricks too… you should ask him. Last year I also did the graphic design of my friend Jason Felix's art book named "Salvaged". The art book will be in stores this year at the same time as Merlin I think. And it's a completely different project. This is Jason's book definitely and my task was to emphasize, to put his art into the most beautiful jewel case. It was a very interesting thing to do because I had to capture the essence of his art and then create a design around his powerful images.

That's what graphic design is all about to me: you have to serve a cause and stay as humble as possible but you must also be able to add that little something that will emphasize the art.

What is you favourite piece of personal artwork?

I happen to be somewhat proud of a few pages of my Boxing Club book project. Not because of its graphical quality but because of the message I'm trying to put in. But it's a little bit soon to talk about it, so stay tuned.

Thanks so much for taking the time to talk to us. One last thing, as you have worked so hard to have a job which you love (and get paid for!), any good advice for our aspiring readers?

Thank you very much to you for being so friendly and for giving me the opportunity to talk a little about my job. To the aspiring pros around reading me I'd say "draw, draw again, draw 'till your hands bleed. Go to art school, learn and stay open-minded, observe a lot. Culture is everywhere so get off the Internet and go to museums. Don't forget to live a real life in order to have things to tell in your art. Young artists always tend to emulate the style of the artists they love. Copying someone else's style is not a bad thing but at least you should be able to find what concept lays behind the style. Style is not the message. There's this sentence I like very much saying "practice safe design, always use a concept."

To see more of Jean-Sebastien work please visit his website or email him.
http://livingrope.free.

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JESSY VEILLEUX

>Jessy Veilleux is a Freelance Matte Painter and also teaches the subject at the National Animation and Design Center, Montreal. Jessy has worked on films such as ‘Sin City’, ‘Sky Captain’ and recent blockbuster ‘Silent Hill’. Now he talks to us about his experiences>

JESSY VEILLEUX

Hi Jessy. Can you let our readers know where you are currently based and working and briefly how you found your way here?

I'm currently based near Montréal in a town named Two-Mountains. After having the chance to work on movies such as Sin City, Sky Captain and Spy Kids, it gave me some recognition in the movie industry. Having more and more job offers, I decide to manage a small studio at my own place, which allows me to do freelance matte painting for diverse companies. I'm also teaching matte painting at the NAD center and giving some conferences on the subject.

Sounds like you have some good day to day variety, can you tell us a little more about the NAD center?

The National Animation and Design center is a well known 3D school in Montreal. Many of its students are now placed in diverse FX companies all around the world and working on major feature films. Myself being an old student of this school, I'm having a real great time teaching there. I teach my students how to do some 2D/3D matte painting using different techniques like camera projection.

You initially graduated in fine art and then moved onto a digital course, is this a path you recommend to others and how easy did you find the traditional/digital transition?

I recommend having a fine art course because 3D and 2D software are only tools that help you, they don't do all the work for you. You will learn in fine art things like: compositions, dynamism of lightning, perspective which are things you won't necessarily learn in a 3d program. The transition between traditional arts and digital art is quit easy. You very quickly learn the benefits of the undo button ;)

Of all the projects you have worked on, which was your favourite and why?

One of my favourite projects was to do some matte painting on the feature film “La Grande Seduction”. The challenge was to recreate a photo realistic fisherman’s town. Because the director wanted a huge camera movement I had to do the entire town in 3d. This matte painting was my first fully 3d matte painting.

It sounds like a very challenging project Jessy, can you explain a little more about the term “fully 3d matte painting”?

A few years ago, matte paintings were fix images which meant the director couldn’t ask for a camera movement in a scene containing a matte. But these days, using 3D software, we are able to make matte painting that includes a camera movement. Basically we

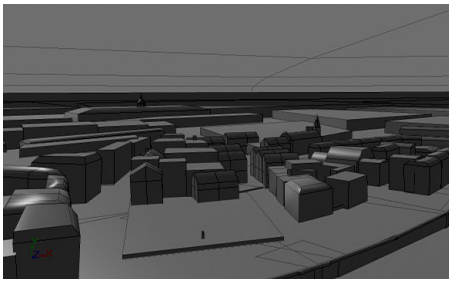
project the painting over a 3D environment. It really gives the directors a lot more freedom than they used to have.

You recently worked on Sin City, how did you find working to this films particular style?

I loved my experience on Sin City. First of all, we had some artistic development to do and that is always a nice challenge and a lot of fun. The main difficulty was to recreate Frank Miller particular comic book style and adapt it to the film medium. Frank Miller images are only made of pure black and white. Unfortunately, on film you're not aloud to have pure black or pure white, because you always need to have information on the pellicle. So, we had to create a style as close to Frank Miller style as possible, but this without using pure black and white.

If you had a dream commission, what would it be?

I would like to do some freelance projects all around the world to be able to work with some



tremendous artists and share some techniques and artistic ideas with them. Following this, I would like to have my own matte painting company.

Well we wish you all the best for the future Jessy, do you have any projects lined up in the near future that you are excited about?
Yes, I'm now working on the movie Silent Hill that should be in theatre this April. I'm also doing some matte painting for UbiSoft and working as a lead matte painter for Alpha-Vision. I'm very passionate about all projects I have right now, I found it is such a pleasant job. I will also try to go again to the Siggraph this year. Hope to see and meet a lot of new people in the industry.

We hope to see you there too Jessy, many thanks for taking the time out to talk to us.

You can see more of Jessy's works on his website:
www.jessyv.com
digitalmatteartist@hotmail.com

Interview by :
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The International Conceptart.org Workshops

Hosted by the online community are coming to Montreal this summer! The workshop dates are June 9-12, at the beautiful Darling Foundry run by Quartier Ephemere (www.quartierephemere.org). Come join an international group of Concept artists, illustrators, entertainment artists, and art students for a hectic weekend of learning and exchange. The curriculum includes live fine art demos in drawing and painting, digital illustration demos on cutting edge 2d software and design and business lectures from seasoned professionals in the entertainment art industries. Representatives from local studios and schools will be present, as well as a roster of legendary artists from North America and Europe. Open to all~ concept artists, production artists, comic artists, 3d artists, illustrators, fine artists, students, professionals, hobbyists and more! Awesome event space, incredible instructor list, comfy hostel dorm-style accommodation with other

attenuates, intensive study and partying afterwards. Get your portfolio reviewed by some of the biggest entertainment companies in the industry and feedback from legendary pros. Major studios will be scouting for new talent, jobs and internships available to qualified applicants. This is not an event to be missed! Please check out website at www.conceptart.org to see what we're all about.

Curriculum

Day 1

10:00 AM Digital Room One : Grand Entrance, Meet and Greet: The Grand Entrance of the MB team and the experienced workshop instructors! See the latest work, hear the stories and get a feel for the next few days… who's ready to rock!? Group WORKSHOP THUNDERDOME Topic Announcement: Sharpen your pencils folks!

11:00-2:00

Digital Room One : The Art of the Quick Sketch: Idea Development and Brainstorming. The initial development of an idea can sometimes be the hardest. Hear the instructors talk about their methods for breaking through that blank page, how to avoid clichés and create something truly original. Instructors: Dan Milligan. Digital Room Two : Euro Style Speedpainting Jam. Watch these digital mavericks do their thing on the big screen. Each has a different approach and techniques. Instructors: HPX, Nox, Aleksi. Traditional Room : Gesture Drawing from the Figure to Create Dynamic Characters. Using a model as a base, the instructors will discuss their techniques for drawing the human figure and adapting it to create interesting and new character and creature concepts. Nude models will be available doing dynamic gesture poses. Instructors: Android, Marko, Wes. Ongoing : Sculpting Maquettes - Peter Konig-Massive Black Inc.: Petey will spend his much appreciated days at the workshop creating a creature out of clay. He will be generously sharing his entire process from start to finish in terms of sculpting. He will go over tools, techniques, and how he comes up with his ideas. Topics to be covered include thoughts on creature anatomy, surface textures, and design. This demonstration will be done over multiple periods. Instructors: Smellybug and Black Frog

3:00-5:30 - Digital Room One : Intro to Character Design Tag Team. Further developing on the previous lecture, the instructors will go into more detail about what makes a good character or creature concept. Check out their unique approaches as they collaborate on a design. Instructors: Marko, Android. Digital Room Two : Idea Development for Environment Design. Beginning with the basics, how to create believable environment designs. Fundamental technique will be discussed, such as use of reference, basic perspective and practical design sense. Instructors: Aleksi, Coro Kaufman. Traditional Room : Creative Sketchbooks- Brainstorming and Using Life as Inspiration. Do you carry a

sketchbook everywhere you go? You should!! The real world around us is the basis for all concept design work. Drawing from your environment is fundamental to your progression as an artist. Take a look at some stunning instructor sketchbooks and hear them talk about how they use this useful tool to inspire themselves in their designs. Instructors: Wes Burt, Marko Djurdjevic and others. Ongoing: Petey Konig continued from earlier session Nude Figure Models in the Traditional Room- Short poses. Instructor Sketchbooks will be out for your viewing.

5:30-8:00 Digital Room One : Into to Multimedia Creature Design. Monsters, and Robots and Bugs, oh my! Creepy crawlies are an essential part of the gaming world- watch how the instructors use reference and their imaginations to create believable, functional creatures and robots. Instructors: Vyle, Android Jones. Digital Room Two : Mastering Graphic Elements and Design. Graphic design is an often-overlooked element in production illustration. See these design masters put their skills to use in their concepts, creating dynamism and style with placement and contrast on a page. Dramatic Composition and use of graphics in illustration will be discussed as well. Instructors: Coro, HPX, Marko. Traditional Room : Drawing Form and Light- a Three Hour Process. Using a model as a base, instructors will explain the theory of light on form, shadow placement and design. Watch them complete a detailed drawing with their medium of choice over a three-hour period. Instructors: Carl Dobsky, Shawn Barber. Ongoing: Petey Konig continued from earlier session. Nude Figure Models in the Traditional Room- Short poses. Instructor Sketchbooks will be out for your viewing.

"THE AGE DIFFERENCE AND LEVEL DIFFERENCES MAY SEEM INTIMIDATING AND COULD MAKE THE YOUNG ATTENDEE FEEL OUT OF PLACE,BUT IN FACT IT IS RATHER THE OPPOSITE."

Dished

(the youngest workshop attendee ever - 14)

Day 2

12:00 – 3:00 - Digital Room One : Refining the Concept- The Next Step. Mirroring their studio pipeline, the instructors will further develop one of the sketches done the previous day, making three rough versions of it, exploring use of design, functionality and aesthetics. Pay attention, cause you'll be doing this later! Instructors: Wes Burt, Marko Djurdjevic. Digital Room Two : Creative Imagery- Lighting and Composition to Create Mood. Production art is often called in to define the "Mood" of an idea. Instructors will demonstrate their thought processes on the use of lighting and compostition to tell a story and create a distinct mood in a piece. Instructors: James Kei, Coro. Traditional Room : Painting and Drawing Better Heads and Faces- The Portrait Break Down. Instructors will go over the basics of head construction and facial types. Using the model, they will demo a portrait painting or drawing and discuss applying these same techniques to create believable characters from imagination. Instructors: Carl Dobsky, Shawn Barber, James Kei. Ongoing: Petey Konig continued from earlier session. Nude Figure Models in the Traditional Room- medium length poses. Instructor Sketchbooks will be out for your viewing.

4:00- 6:30 - Digital Room One :Weapon and Tech Design 101. Watch Photoshop whizzes blast through gun demos and weapons designs… tips on making a functional gun and rendering it to realism by those who know. Instructors: Coro, Noxizmad. Digital Room Two : From Commission to Completion: The Basics of Freelance Illustration. Instructors with many years of pro illustrator experience reveal their step by step working methods: Getting a job/ advertising, Developing ideas appropriate for a book cover, Creating/submitting sketches for approval, Acquiring reference & Starting

the painting. Their painting demonstration will be ongoing through the workshop in the Traditional Room. Go check it out and see what they're talking about! Instructors: Shawn Barber and Daniel Dossantos. Traditional Room : Figure Drawing Class: Movement and Anatomy. Ongoing:Petey Konig continued from earlier session. Nude Figure Models in the Traditional Room- medium length poses. Instructor Sketchbooks will be out for your viewing. Illustration in Oil from Reference- Shawn Barber and Dan Dossantos begin their Illustrations, explaining their process and materials as they go. Instructors finishing their Portraits

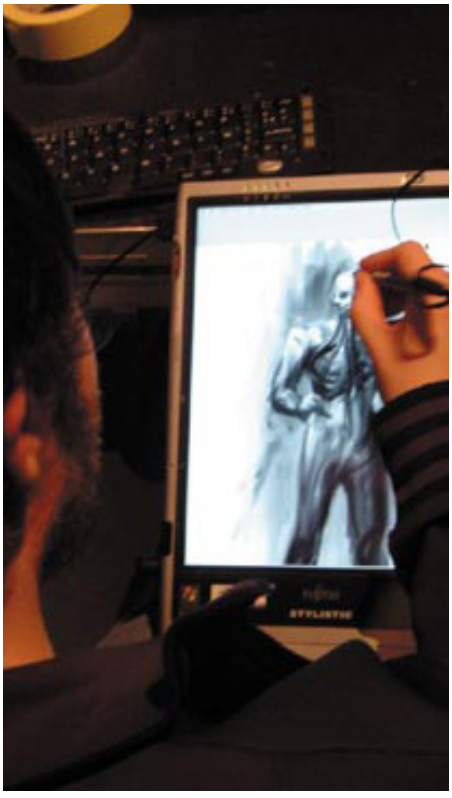
6:30-9:00 - Digital Room One : Visual Development and Storytelling: The Storyboard. Dan can spend all day talking about what he loves to do. He will cover shot development, story, technique, and help you improve your ideas on how to achieve appropriate and quality storyboard images. We really do expect this lecture to last all day. If we tried to stop Dan from talking about this, he would just tell everyone to follow him back to the hotel. Since we love him so much we will be sure he has a spot to discuss and draw. Dan's lectures are as funny and informative as one can hope for. You are guaranteed to learn from him. We do! Instructors: Dan Milligan. Digital Room Two : Random Acts of Art. Open creativity from the instructors; see what they come up with! Instructors: open. Traditional Room : Multiple Figure Composition: Placing Figures in Space. Drawing one figure is easy, but try doing two or more at once? Draftsmanship masters tackle this compositional conundrum, explaining proportion and balance in an image using available models… pay attention, cause they'll be doing a Long Pose demo next, using these very techniques! Instructors: Carl Dobsky, James Kel. Ongoing : Petey Konig continued from earlier session. Nude Figure Models in the Traditional Room- medium length poses. Instructor Sketchbooks will be out for your viewing. Illustration in Oil from Reference- Shawn Barber and Dan DosSantos continue their Illustrations, explaining their process and materials as they go. Instructors finishing their Portraits. Sidebar : Review of the second day's Milestone: 1st Pass refinements- 3 roughs

"This workshop taught me that there are many others out there sharing my vision of life, this is priceless."

Psyloco

Day 3

11:00-2:00 - Digital Room One : Color and the Theory of Light. Effective techniques for understanding color in an easy-to-use fashion will be shared. Participants will leave the lecture and demo with a better understanding of light and how to use it in their images... whether they be 3d artists, texture painters, lighters, or concept artists. Instructors: Jason Manley Andrew Jones. Digital Room Two : Advanced Environment Design: Making it Believable. Tired of making the same boring dull environments? Watch as the instructors demonstrate how to do Narrative Imagery in environments. Hear discussion on the creation of "Character Specific Environments". See how an environment can tell the narrative of the world and suggest depth by using symbolism and leaving visual cues. Hear how this can be done in a structured way that will make sense to the viewers. Bring your game levels or film environments to the next step! Instructors: Aleksi, HPX. Traditional Room : Life Painting Long Pose- Multiple Figures Begins...Watch and get to know today's oil painting masters as they create and share their ideas on learning, painting, and creating imagery using an understanding of the visual world. The artists will be painting from the models using the techniques discussed the two previous days. This demonstration continues the rest of the workshop as it will be a multiple session painting process that is shared. Instructors: Coro, Carl Dobsky, Dan Dosantos, Shawn Barber. Also; Clothed/ Costumed Figure Models in the Traditional Room- short poses.



Ongoing: Petey Konig continued from earlier session Instructor Sketchbooks will be out for your viewing. Illustration in Oil from Reference- Shawn Barber and Dan Dossantos continue their Illustrations, explaining their process and materials as they go.

3:00-5:30 - Digital Room One : The Full Color Pass- Solidifying the Design and Detailing So you've worked out your ideas in thumbnails and done three rough comps… once you've chosen your final design, now what? Instructors will show you their techniques for pushing a design beyond a cliché into something truly memorable. Instructors: Android, James Kei. Digital Room Two : Visual Symbolism- Making Meaningful Images. How to tell a story using a single image: load your images with symbolism and meaning, bring a background and history to a character or place, make images that get a reaction... Instructors: Barontieri, Vyle. Traditional Room Costume Design and Drawing the Clothed Figure. Enough naked people! Anatomy studies aside, it is invaluable to learn how to clothe the figure, a topic often overlooked in arts education but essential if you are planning to be a professional concept artist or illustrator. Watch how the instructors create interesting and functional costumes, how to render textures, drape and movement in fabrics.

These guys whip out dozens of these a week, so watch closely and learn a thing or two! Clothed and costumed models will be available for sketching. Instructors: Marko Djurdjevic, Coro. Ongoing: Petey Konig continued from earlier session. Instructor Sketchbooks will be out for your viewing. Illustration in Oil from Reference- Shawn Barber and Dan Dossantos continue their Illustrations, explaining their process and materials as they go. The Long Pose Oil Painting continues….Clothed/ Costumed Figure Models in the Traditional Room- short poses.

5:30- 8:00 - Digital Room One : Painter and Zbrush Demos- Program Tips and Tricks. Watch the pros at work on the tools of the trade. Instructors demo two of the major design programs used in the concept industry today. Take notes! This is invaluable stuff.. Instructors: Android Jones. Digital Room Two : Digital Collaborations: Integrating Styles and Working as a Team. Teamwork is one of the key areas we face as concept artists when working on large projects. Watch these artists create multiple images of unified look and feel with each artist contributing to the process. See how concept design can improve when working as a team. Instructors: Wes Burt, James Kei, Nox. Traditional Room : The Long Pose Oil Painting continues….Clothed/ Costumed Figure Models in the Traditional Room- medium poses. Sidebar : Review of the third day's Milestone: 2nd Pass – the homestretch! Ongoing: Petey Konig continued from earlier session. Instructor Sketchbooks will be out for your viewing. Illustration in Oil from Reference- Shawn Barber and Dan Dossantos continue their Illustrations, explaining their process and materials as they go.

"IT WILL ALWAYS BE NEW AND EXCITING AND EVERY BIT WHAT WE ARE EXPECTING. THEY JUST GET BETTER AND BETTER EVERY TIME." - Molly

Day 4

10:00-1:00 - Digital Room One : A Crash Course in the Business of Art and Entertainment from an Artist's Perspective- Hear discussion regarding the many paths to choose when being an artist. Hear game pro's discuss their industry, Fine Artist's discuss their success in galleries and share tips, and hear Illustrators discuss the illustration business. These guys have been there and done that. There will be a large group of companies in attendance. Be sure to pick the brains of the people around you. For all you know, you are standing between a Lead Artist from Blizzard and a Character Artist from EA. There are a lot of very very talented and experienced people in attendance. Take time on this day to discuss biz and learn how to make it or even make it big as an artist. Instructor: Jason Manley, Shawn Barber, Black Frog, Dan DosSantos. Digital Room Two : Instructor Free Jam – Eye candy while you stand in line! Instructors: Vyle, Barontieri, Aleksi. Portfolio Reviews and Hiring- As stated, multiple companies are coming to hire and review portfolios in order to give input.. Bring your reels in DVD or CD format as well as hard copies. VHS reels are not

viewable at this time. Bring your best works. Bring the works you want input on. Please try to put on a good presentation for yourself. This may be the workshop...but this is the real deal! Traditional Room : The Long Pose Oil Painting continues….Clothed/ Costumed Figure Models in the Traditional Room- medium poses. Ongoing: Petey Konig finishes his Maquette Instructor Sketchbooks will be out for your viewing. Illustration in Oil from Reference- Shawn Barber and Dan Dossantos finish up their Illustrations, explaining their process and materials as they go.

2:00-5:00

Digital Room One : Art Battle- Thunderdome PRO- 1 topic, a bunch of instructors, 1 winner! Instructors will battle head to head in a tournement of speed and skill. A concept will be chosen by the artists and shared with the attendees. The instructors will be knocking out their ideas. The crowd will judge. Who will be crowned Champion??? It should be an interesting battle indeed. Which instructors will step up to compete? Find out at the workshop! Instructors: Whoever doesn't chicken out!

Digital Room Two : Instructor Free Jam, Eye candy while you stand in line! Portfolio Reviews and Hiring Continued. Traditional Room : The Long Pose Oil Painting FINISHES. Clothed/ Costumed Figure Models- medium poses.

5:00-8:00

Digital Room One : The Last Hurrah! Instructors and students will view the Final THUNDERDOME Images from everyone, winners will be picked and prizes given out,

"THE MOST INSPIRATIONAL THING I'VE EVER DONE."

Dirty C

Raffle ticket drawing, etc etc….

Digital Room Two : Portfolio Reviews and Hiring Continued. Traditional Room : Live Models available for sketching.

For more Event info contact :

LAYIL@CONCEPTART.ORG

Payment and tuition info contact :

MELISSA@CONCEPTART.ORG

Websites:

WWW.CONCEPTART.ORG

WWW.MASSIVEBLACK.COM

The Gallery

Every month 10 of the best digitally created concept, digital and matte painting scenes from around the world

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The Conjuring

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Look out for the 'MakingOf Lord Frederickson' in 2DArtist Magazine soon!

Claw Clan

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so, you really think I'm too fat?

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see how to combine "Cuteness & Evilness" in the making of this image in 2DArtist June Issue!

custom brushes

custom brushes

A lot of people ask me what kind of brushes I use and how I made them. Usually when I paint I only use a few brushes, most of which are just Photoshop presets with a few tweaks to the brush settings. When painting the figure I normally use the standard brushes and save my custom brushes for textures and for backgrounds. These are the brushes I use, although a majority of all my illustrations are painted using primarily the two brushes circled.

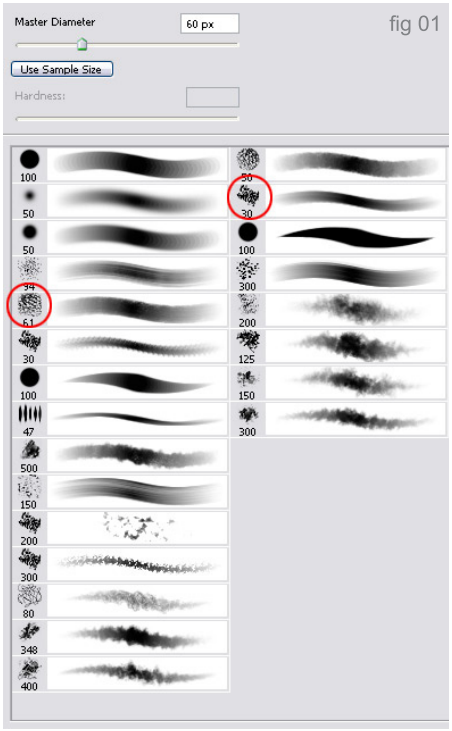


fig 01

(Fig 01) I find that most of the time there are too many brushes to choose from, and most of them are just plain gimmicky. I like to stick with just a few of my favorite brushes when painting. This also helps to improve your speed, since you do not have to look around and try and decide which brush to use next. It also allows you to learn how to paint different textures using the same brushes, instead of relying on a brush to paint a texture for you.

Let's start making a custom brush by putting down some random shapes and lines. Try not to make anything too symmetrical, as this will make your brush look weird and fake (Fig 02). Sometimes what I like to do is use a custom brush that I have already made as a starting point. I lay that down and then start drawing

fig 02

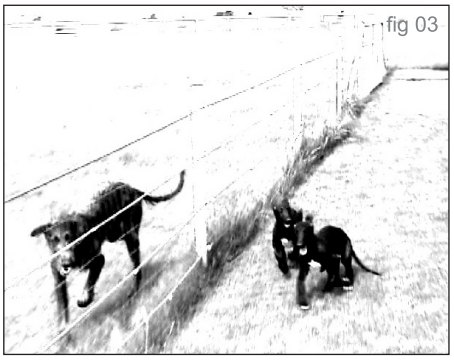


fig 03

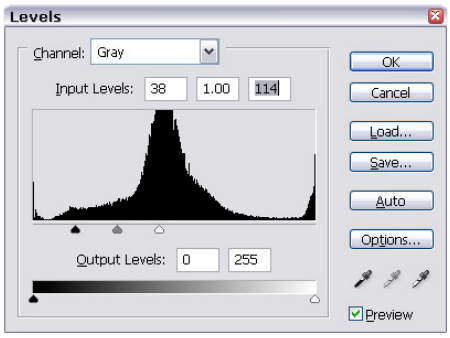


fig 04

and erasing on top of it. Now that I am happy with my shapes I am going to open a photo to use as a texture overlay. It doesn't really matter what kind of photo you use. In this case I used a photo of my sister's dogs (Fig 03) just to show that you can use any subject matter and still get a cool looking brush. Once you have a photo, convert it into grayscale and then go to Image>Adjustments>Levels (or ctrl+l).(Fig 04) Drag the sliders around until you get a some high contrast within the photo and then click ok.

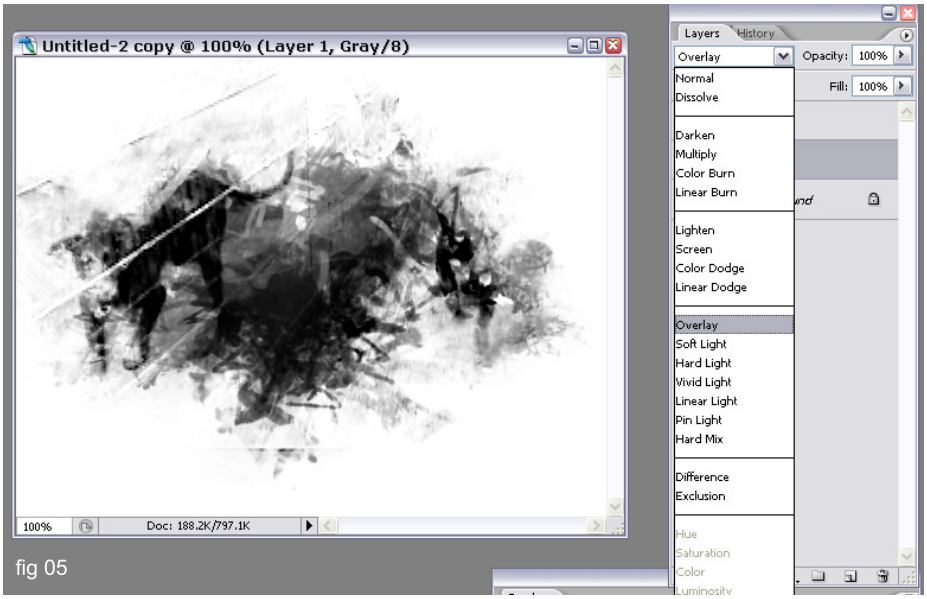


fig 05

Copy and paste the photo into the document with the brush we started making. On the layer with the photo, change the layer properties to something that looks good. In this case I used Overlay. (Fig 05)

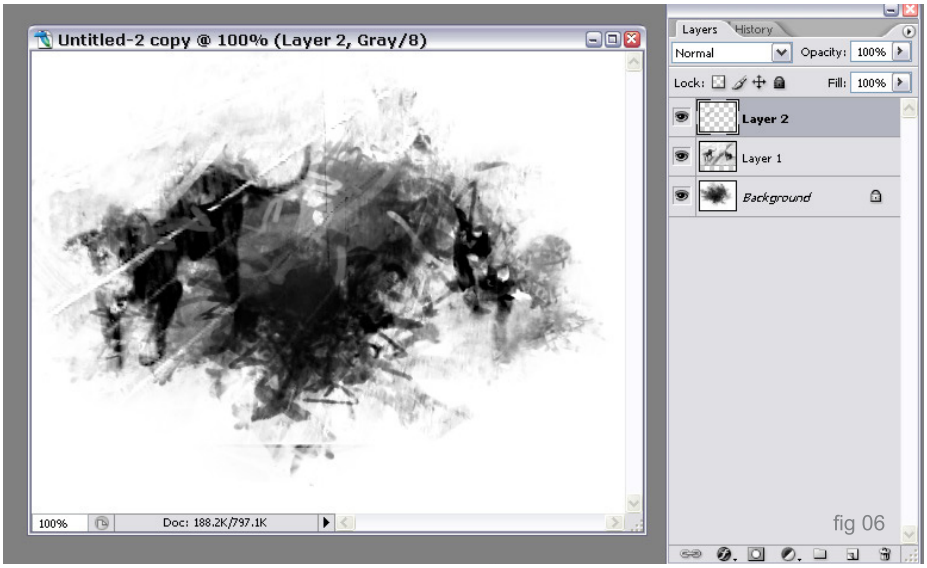


fig 06

Now you can go back and add another layer on top of the photo and fix any parts that may cause problems or repetition. I painted out some of the lines in the top left of the picture. To make this into a brush, go to Edit>Define Brush Preset. I am using CS2, so the wording may be different in other versions, but basically anything that says “Define brush” will work. (Fig 06).

This brush will now be at the end of your brush list on the brush drop down menu. Select your new brush and give it a try. Right now the brush will look really ugly and repetitive. We are going to fix that. (Fig 07)

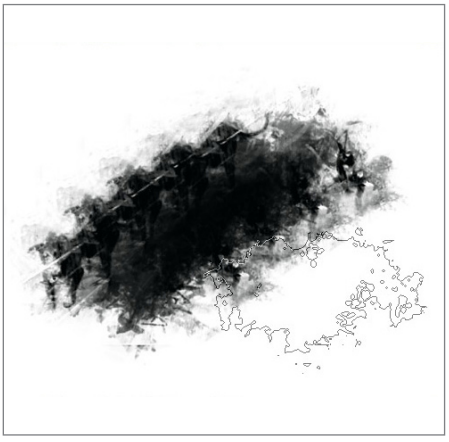
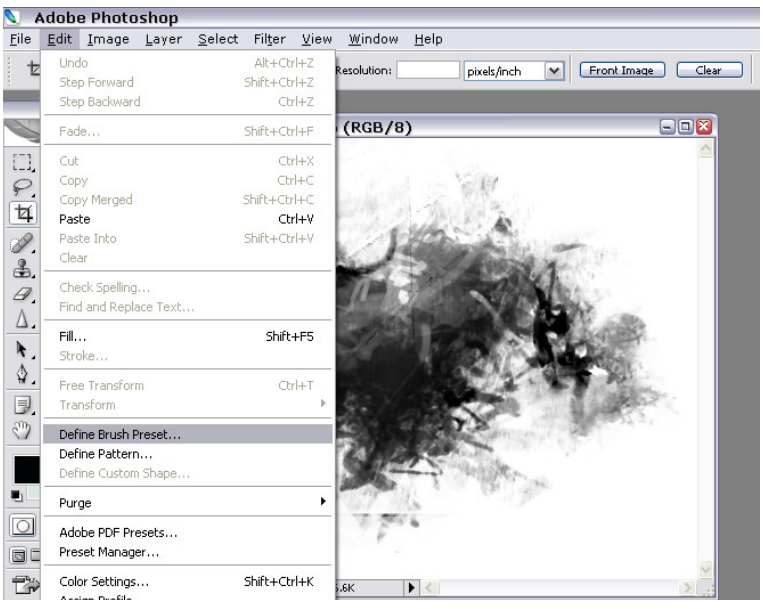


fig 07



Next we are going to change the brushes setting by opening the brush settings window. To do this either click this button at the top, or go to Window>Brushes or hit F5. You will now be able to get a good looking brush by playing around with these settings. (Fig 08)

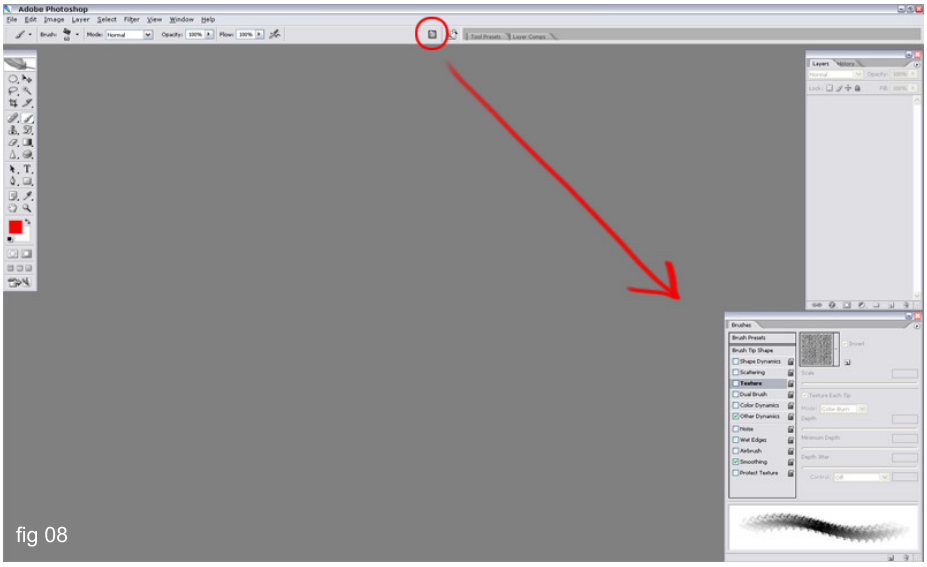
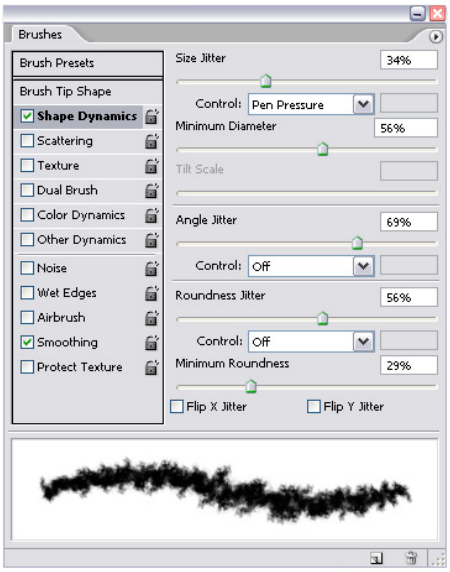


fig 08

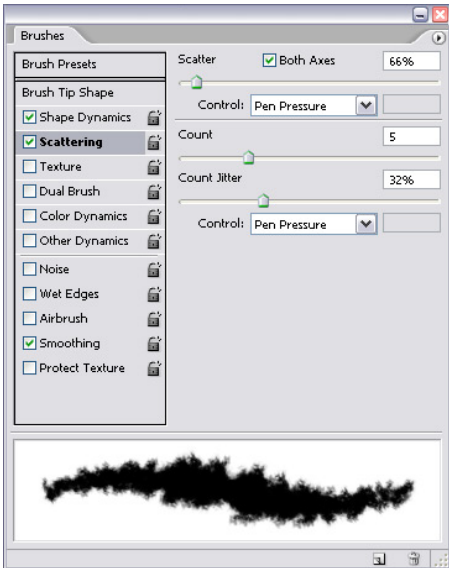
I would probably spend some time dragging all the sliders back and forth so that you can get a feel of what each setting does, and find which ones you like. For this brush, click on the first setting called Shape Dynamics. This will bring up different options on the side. By selecting size and angle jitter we can break up some of the repetitive shapes that are in the brush. (Fig 09)

fig 09



Now click on the second option, Scattering. This will take the basic shape of the brush and spread it out so that you are painting with several instances of the same shape instead of all of them being in the same line. You can also control the density of the brush here. (Fig 10)

fig 10



To add some more texture to the brush you can click on the texture button. By clicking on the picture of the texture you can bring up a dialog box where you can select which kinds of textures you want to use. (Fig 11)
Finally click on the other dynamics option. This controls the opacity of the brush based on pressure sensitivity. This is a little sample of what the new brush looks like after changing the settings. (Fig 12)

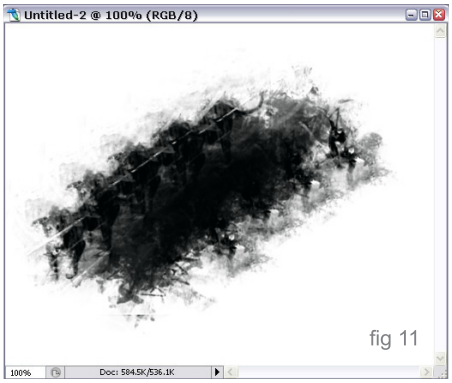


fig 11

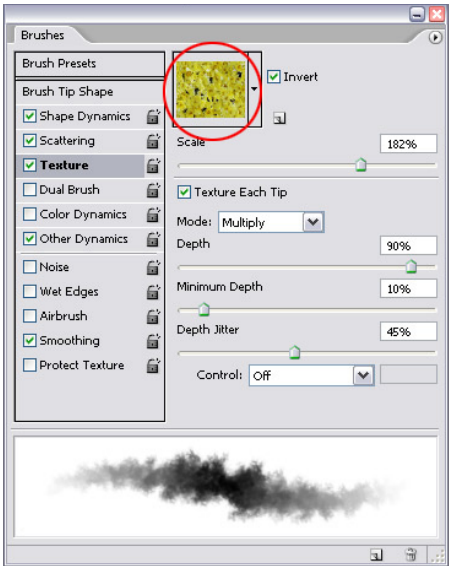
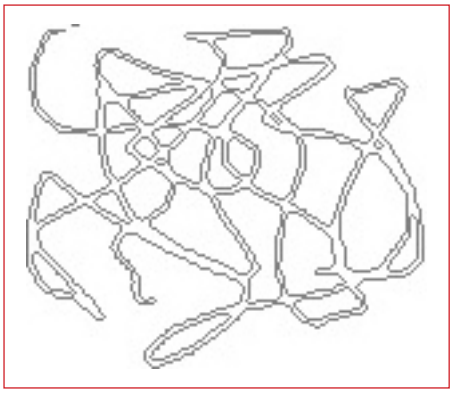
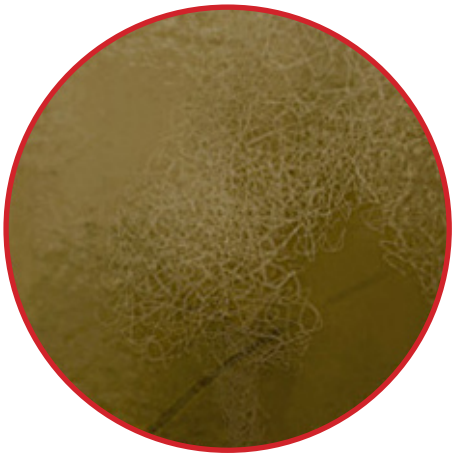


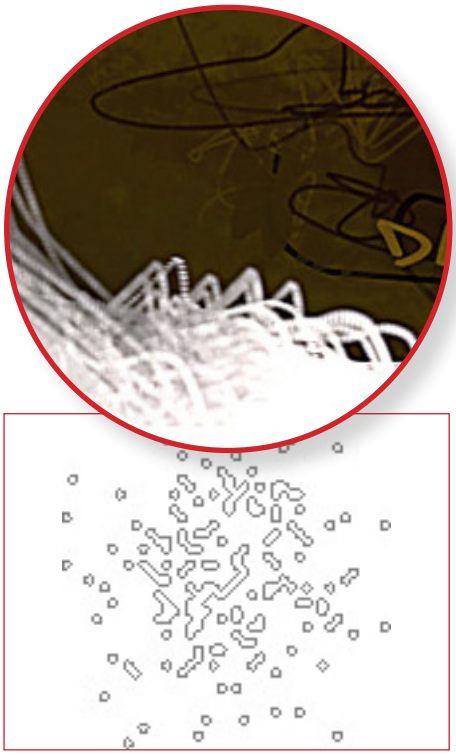
fig 12

This brush is used mainly for painting backgrounds as well as making an initial lay in for my figures.

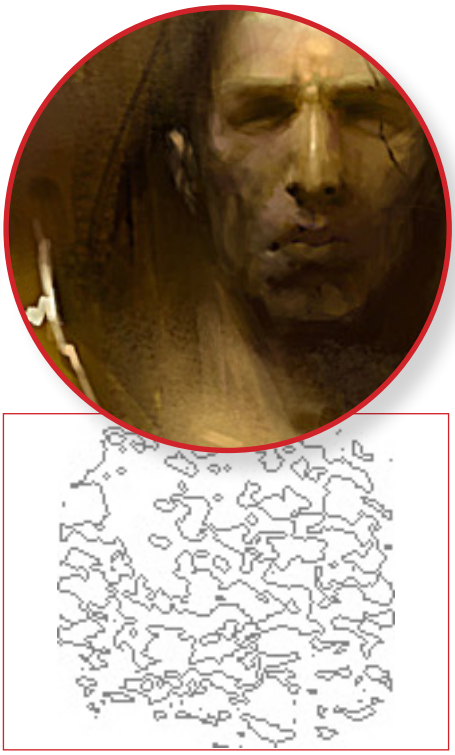




I only use this brush for creating different textures in the background.

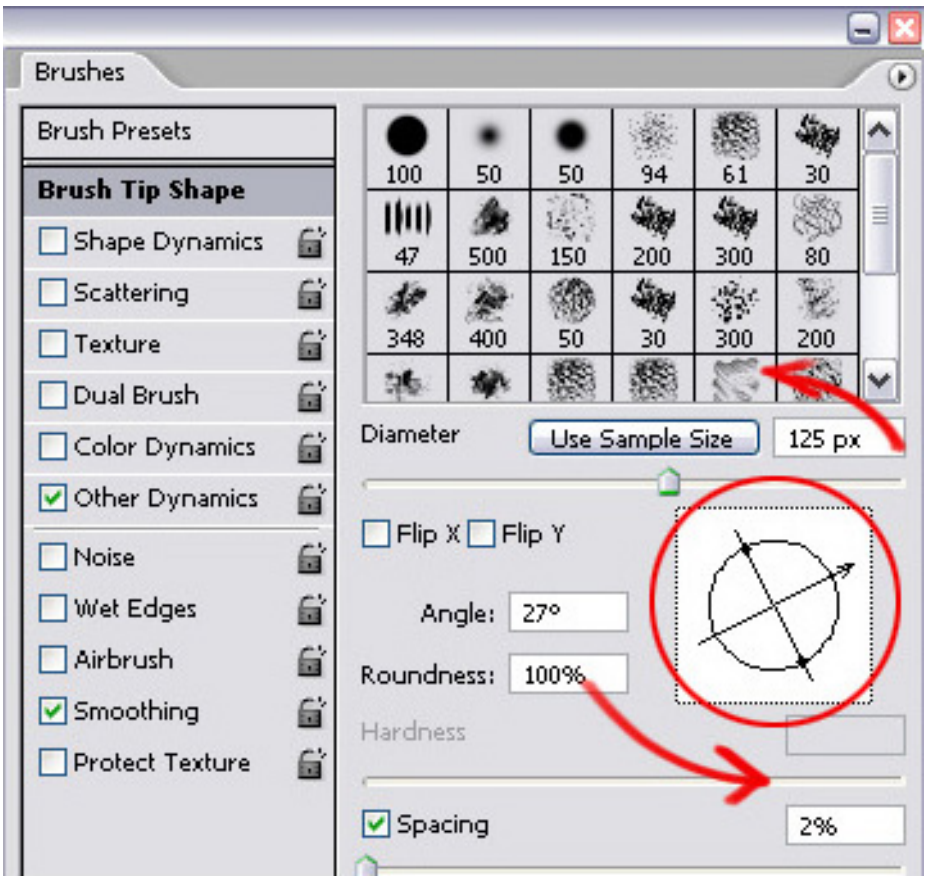


Sometimes I use this brush when I want to have a more painterly feel, or for textures.



I also like to use this Brush to soften edges.

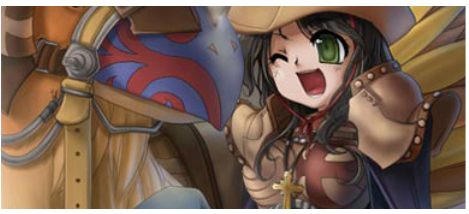
This is probably the brush I use most. This brush is very versatile and allows me to paint more like I would with oils. When used at a very small size, you can get some really sharp lines, while at bigger sizes you can get a lot of texture.

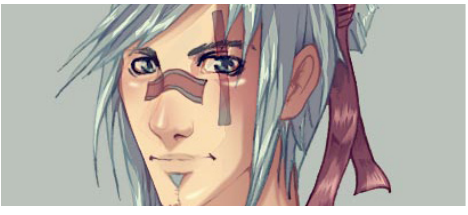


You can also rotate the brush in order to get brush strokes at different directions. Just go to the Brush tip shape option and drag the circular slider around.

Tutorial by :
Daarken
daarkenart@daarken.com
www.daarken.com

approaches COLOURING





Welcome to the third and final part of this three part series covering several aspects of digital colouring. If your a beginner we think that you will learn a basic knowledge of the techniques these artists have used, and maybe you professionals will pick up a few useful tips. In this 3rd part, Abuze shows us General Colouring Techniques.

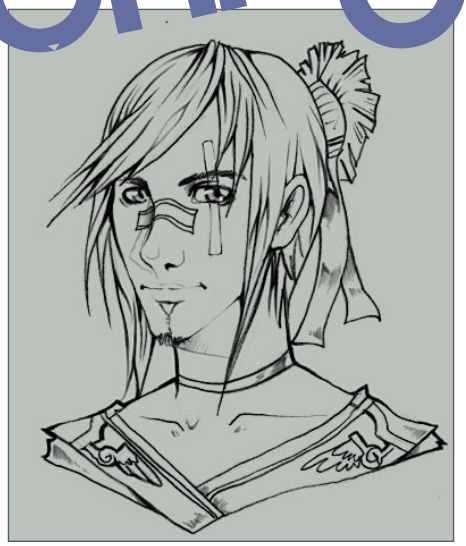
This Series:

March Issue 03: Part 1 - Soft Colouring by 'Deji Chan'

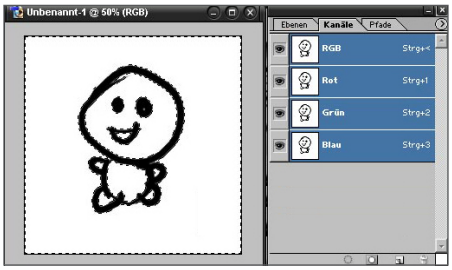
April 04: Part 2 - Process of Doom by Shilin Huang

This Issue 05: Part 3 - General Colouring by Abuze

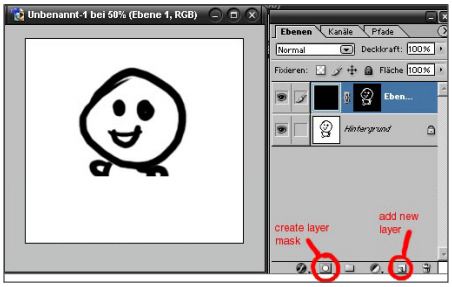
approaches to colouring



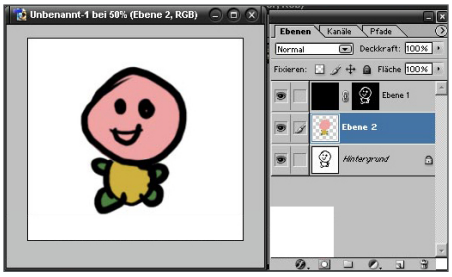
Shift Click on the RGB channel, your picture should now be selected.

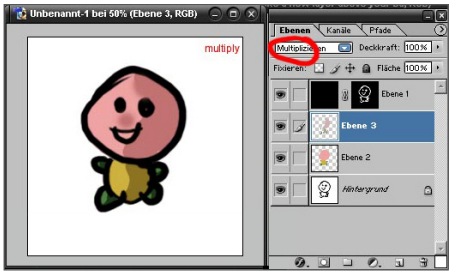


Change back to your layers, the selection should still be visible. Make a new layer and create a layer mask on this new layer. Invert the layer mask and fill the layer with black.

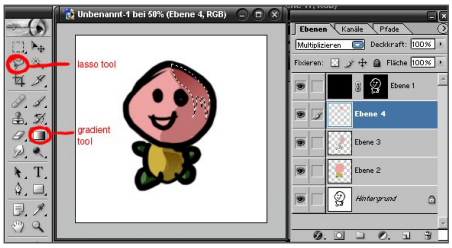


Make a new layer above your background layer and fill it with the ground colours of your figure.

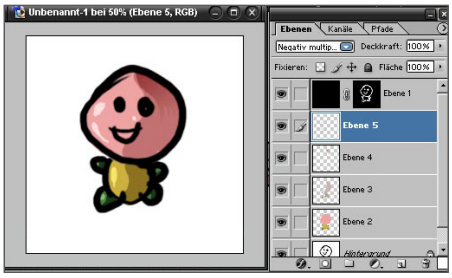




Create a new layer above your ground colour layer and set it to multiply. To draw the shadows you have to pick a light source. The colour to draw with should be your ground colour only less saturated. You can change between soft and hard brushes to get a more vivid look, e.g. for his nose or cheeks.

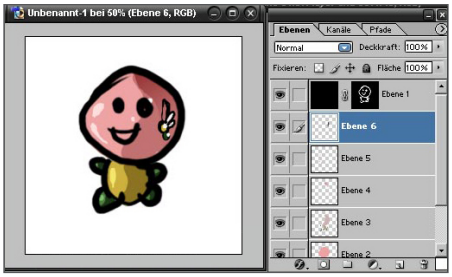


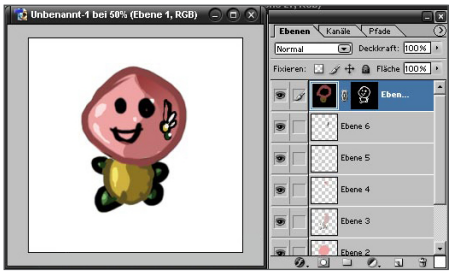
Create a new layer and set it to multiply. Choose the same colour for the shadows as before. Make a selection with the lasso tool and fill it with a gradient. Do this until you are pleased with the result.



Make a new layer and set it to screen. Pick the ground colour and draw in the highlights.

Make a new layer and add some details. This depends on what you like.





Go on your outline layer and pick a colour that is slightly darker than your darkest shadow colour. Now you can paint the outlines in this colour. There will be much more harmony in the picture when you are finished. Some little colour management adjustments and you are finished.

Tutorial by :

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ELEMENTS

by Richard Tilbury

DIGITAL PAINTING TUTORIAL SERIES

The 'elements' series is a guide to basic 2D Digital painting and can be followed in most software packages supporting paintbrushes and layers. Each month 2 or 3 professional artists will cover a specific theme or 'element', resulting in 2 or 3 different styles and techniques which can be viewed side by side. This month we cover water

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Issue 01 : Jan 06 : part 1 : SKIES
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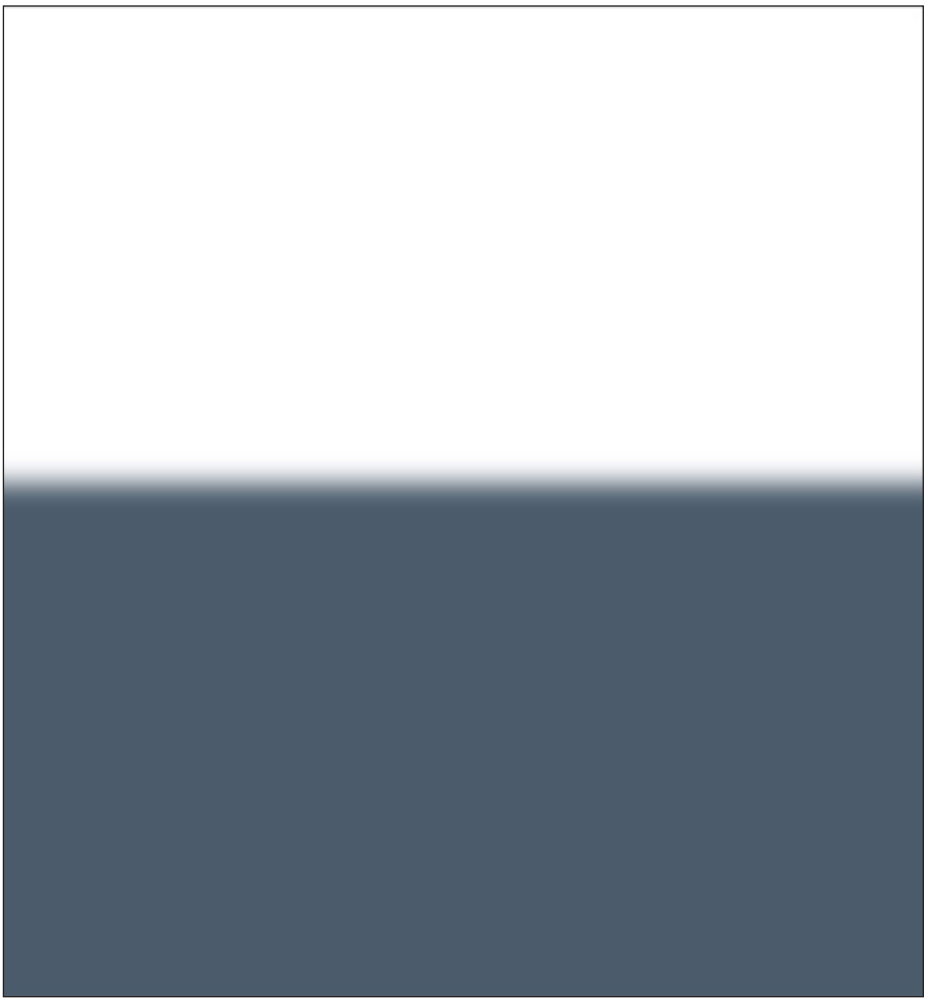
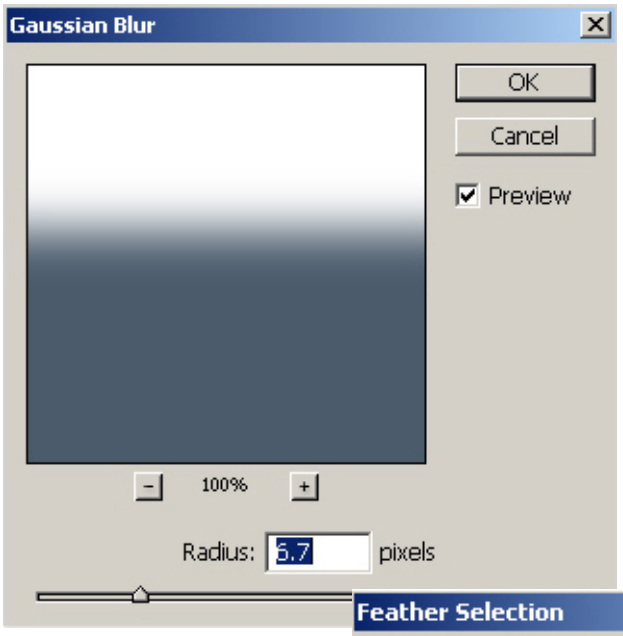
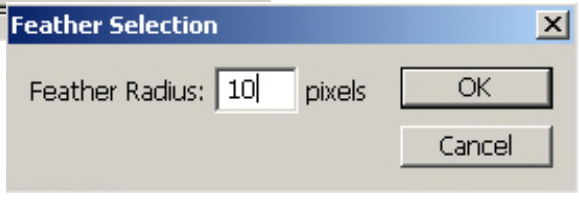
Issue 04 : Apr 06 : part 4 : ROCK & STONE
This Month :Issue 05 : May 06 : part 5 : WATER
Next Month : Issue 06 : Jun 06 : part 6 : FIRE & SMOKE

Painting Water

During this tutorial I will try to outline one way to go about painting water that is representative of a calm sea. Now this is a subject that varies greatly and is dependant on so many factors that it is almost impossible to lay down strict rules and guidelines. Water by nature is highly fluid and transformable and therefore does not have a particular form to it. It is both transparent and at the same time very reflective and so is always at the mercy of its environment and surroundings in the way it is perceived by the human eye. It is also affected by light, weather conditions and gravity and so can appear in an infinite number of ways. A waterfall or fast flowing rapids look white and opaque compared to a still pool for example and the colour of the ocean always reflects the sky above it. Therefore the way we go about painting water is always reliant upon a number of issues and aspects in our scene and all of these must be considered before we begin. As I have already mentioned this particular tutorial concerns a relatively calm sea and so the only real issue to be mindful of is the sky. If we were to include land masses or trees for example then these elements would undoubtedly have a bearing on our painting.







Step 1:

So the first thing to do is block in our horizon line and colour of the sea. I have decided to start with a dull grey blue but this can easily be changed later on. On the background layer fill in the whole picture with a white and then using the rectangular marquee tool create a selection area at the base of the image and then go to Select – Feather and enter about 10 pixels and fill in with a blue colour as seen in Fig 1. With this done select the entire image and go to Filter – Blur – Gaussian Blur and enter around 6.7. This will

sufficiently soften our horizon line and lessen the transition between the sky and sea. This of course is not always how we perceive the horizon – sometimes it is very crisp but for the purposes of the tutorial we shall create a bit of atmospheric perspective.

Step 2:

With the two colours blocked in the next thing to do is start to create the reflections across the surface which will define the motion of the water. I decided to make a reasonably calm sea without too much turbulence but enough to create a pattern. For this I started with a standard soft round airbrush and under the Brushes tab added a sample tip as a dual brush with settings similar to Fig 2. I then created random strokes across the blue on a separate layer using a variety of brush diameters and using a pure white. I then set the layer opacity to 50%. The final result can be seen in the upper right.

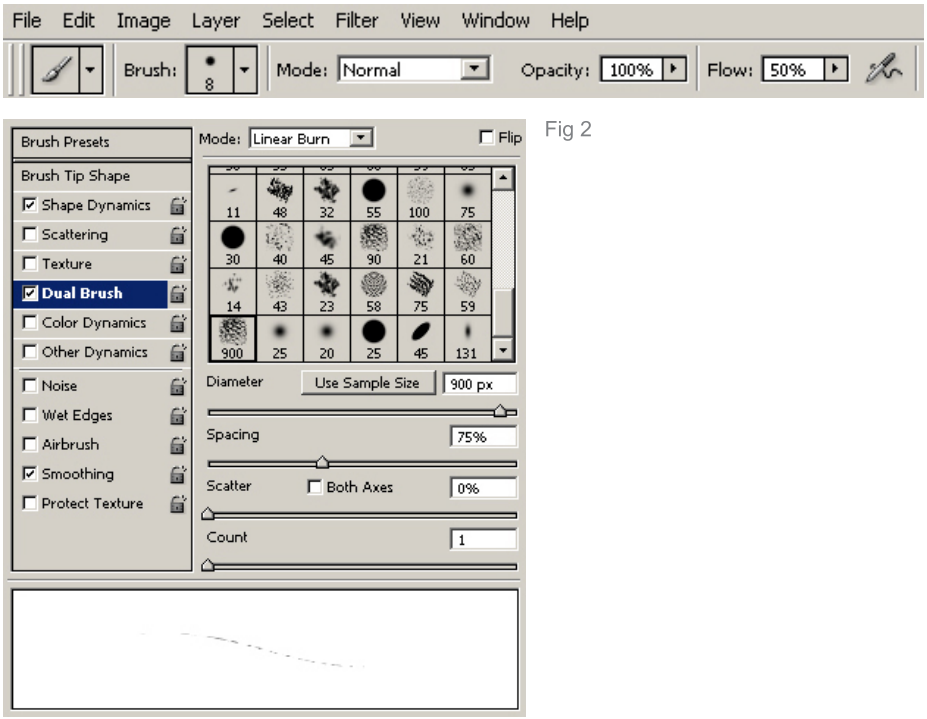
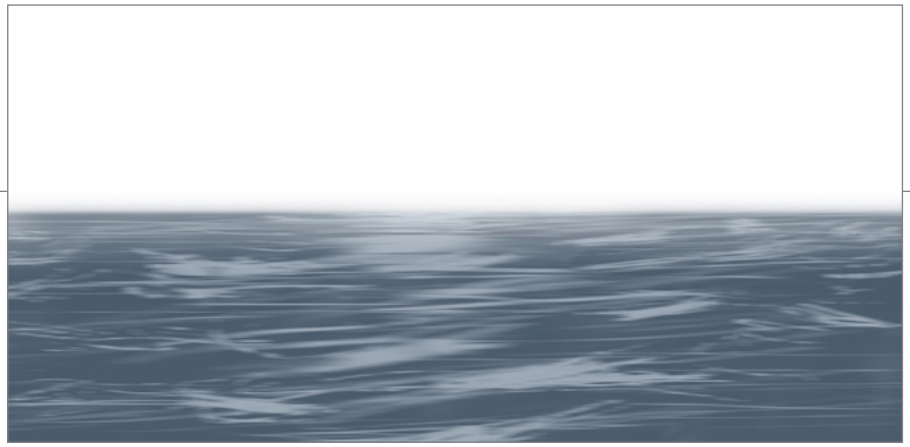
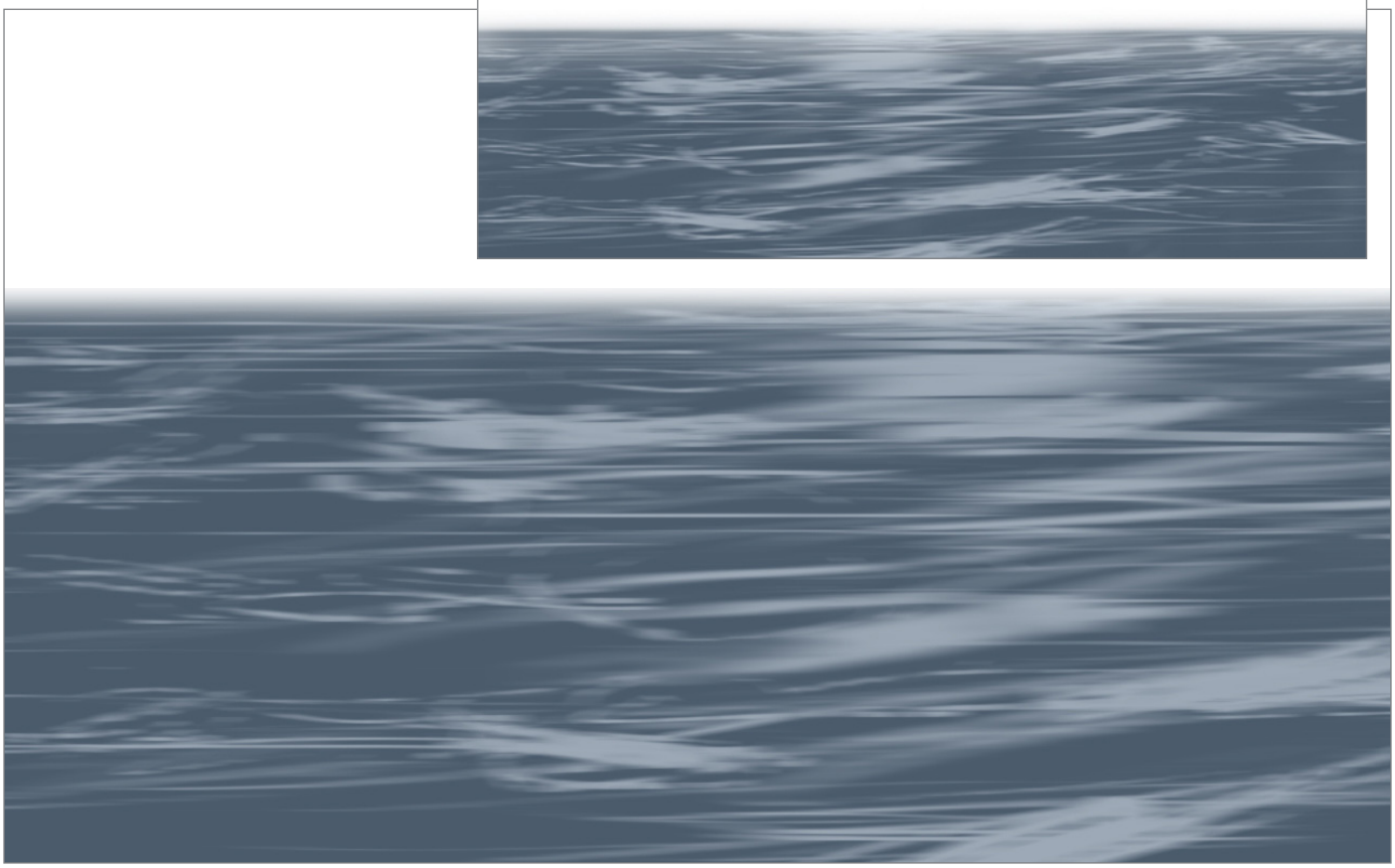


Fig 2





Step 3:

The next stage involves creating a new layer and doing exactly the same thing except creating marks in different areas (Fig 3). Set the blending mode of this layer to pin light and turn the opacity down to around 70% - you can see the two layers combined in the upper right.

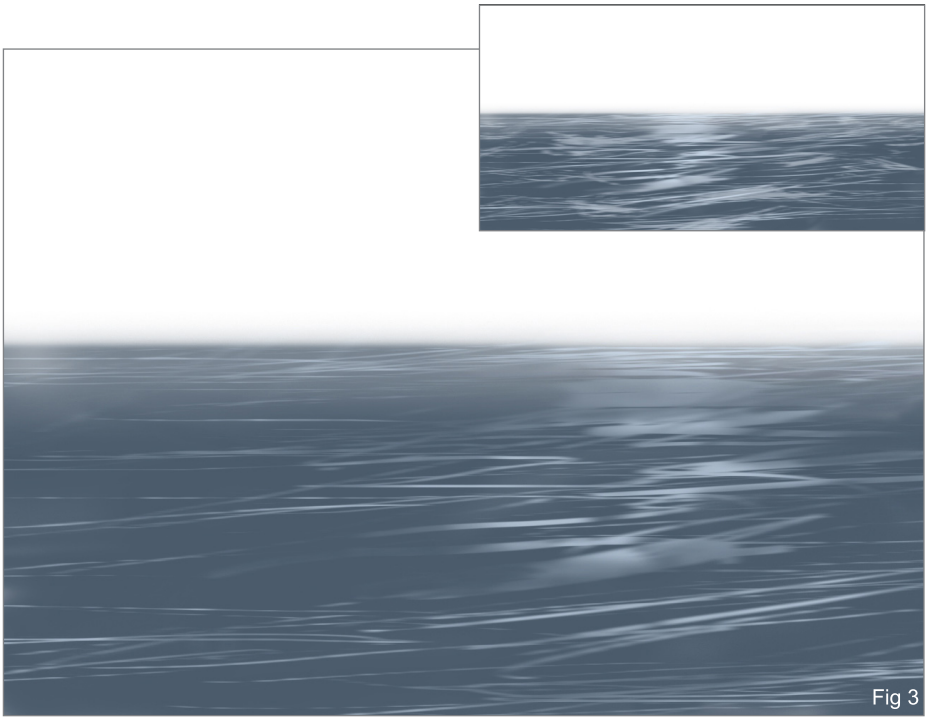


Fig 3

Step 4:

In this exercise I am going to have a setting sun in the center of the image just above the horizon line and so will need stronger reflections at this point. So again on a new layer using the same process as before add in some extra highlights below the position that the sun will occupy as seen in Fig 4. You will notice that my marks are quite rough but do not be worried about that at this stage as we are far from finished. When you are happy with the layer set the blending mode to linear dodge and leave it at full opacity – again the small inset shows culmination of layers so far.

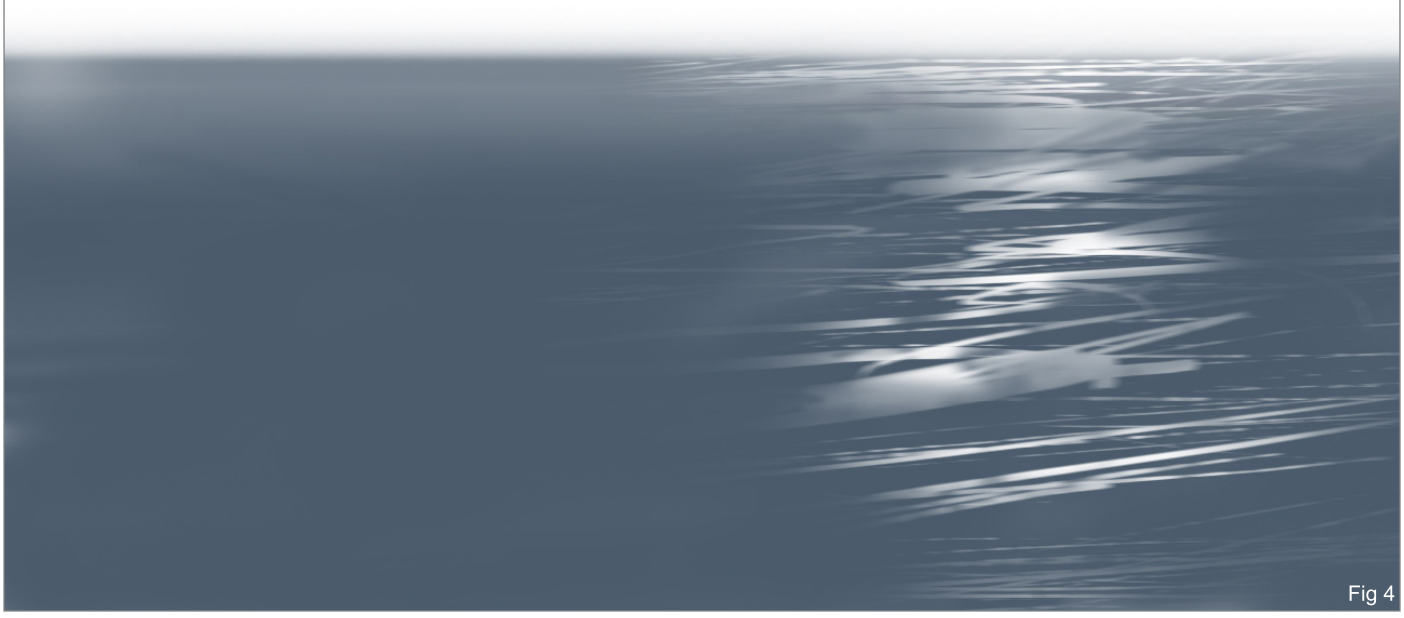
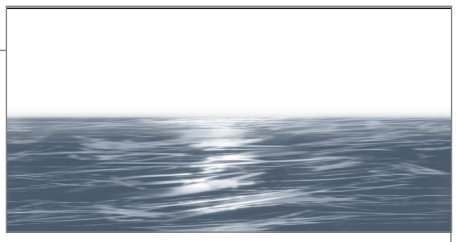


Fig 4

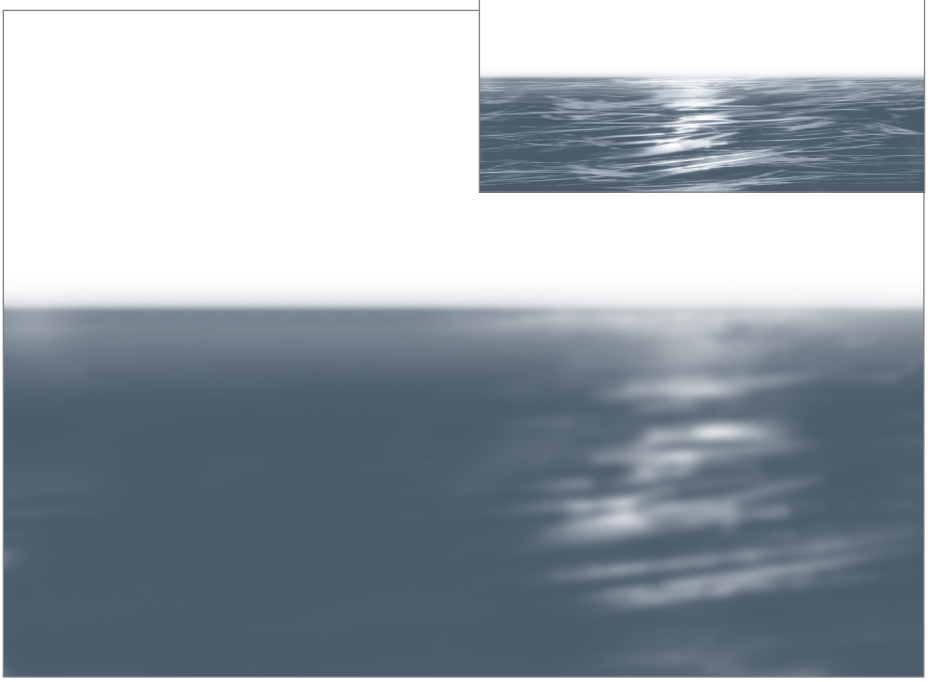
Step 5:

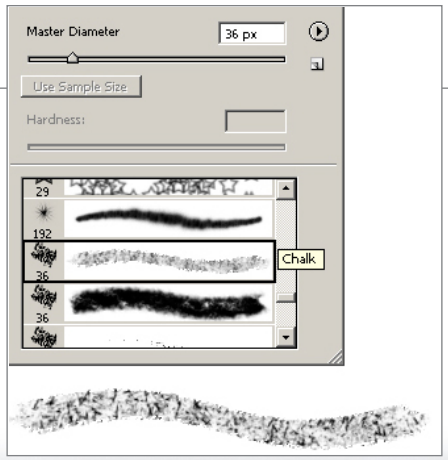
Make a copy of this layer and then add a gaussian blur similar to the amount seen in Fig 5. and keep this layer set to linear dodge.



Step 6:

So far I have only used one brush to paint the highlights but to give the water a shimmering quality I will need to use a different brush – in this case a standard chalk brush. This will break up the edges of the light reflecting on the surface and help create the impression of a sun low on the horizon. Concentrate the brush marks near the horizon where perspective reduces the visibility of the waves as seen in Fig 6. You will also notice that I have added in a simple sky to help contextualize the water and show how the two are co-dependant.





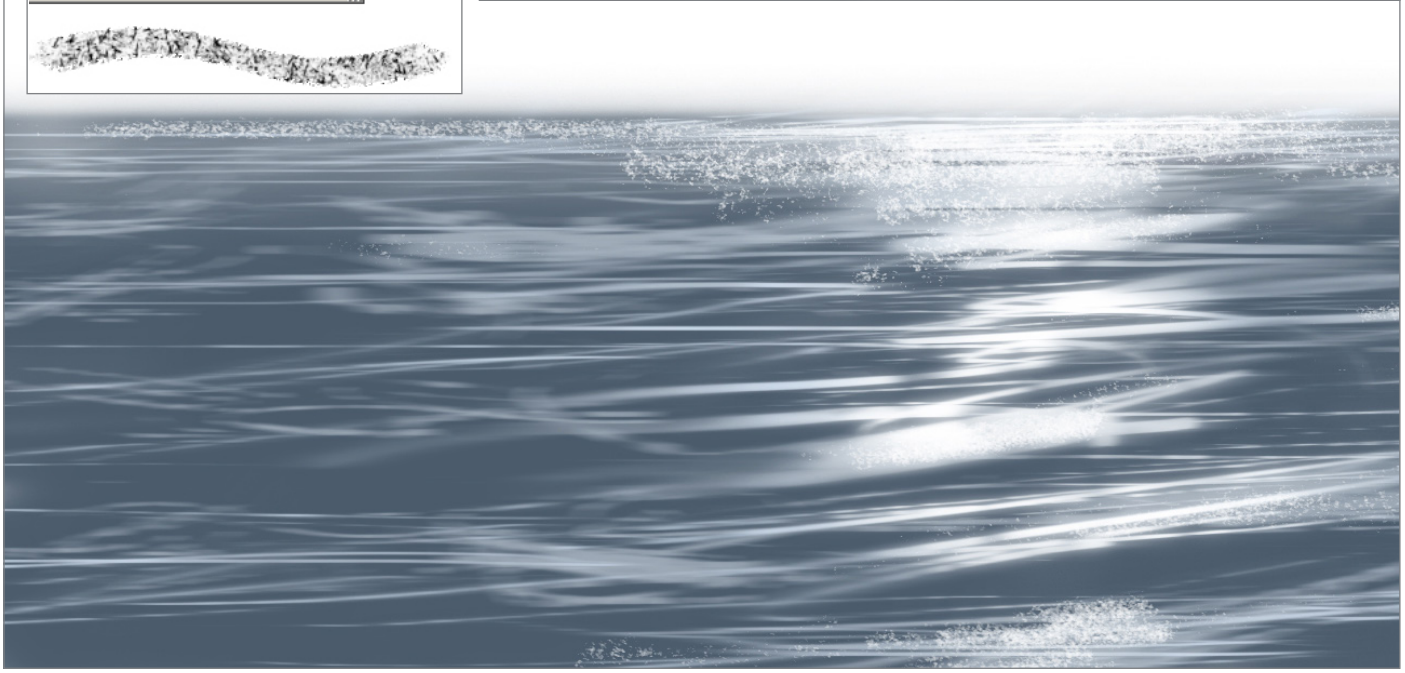


Fig 7

Step 7:

Using the chalk brush I have added some marks across the water but concentrating around the central section of the image on two separate layers similar to the way I made the initial highlights. I then blurred both layers slightly to soften the effect and the result can be seen in Fig 7.

Step 8:

There is no need to really add too much more detail on the water now. We have reached a stage where we have enough information to interpret the brushmarks but not laboured over them too much. The overall image remains very blue and suggests an almost early afternoon light but as the sun is low in the sky it seems as though an overlay would help imply an evening light. First thing to do is select a dull pink with an RGB value of 146,134,136 and fill a new layer entirely. Then set the layer mode to lighten and erase areas near the base of the image and across the clouds (Fig 8). This will produce the subtle impression that more light is bouncing of the water in the mid distance from a low sun and help the sense of perspective. You can see in Fig 8. On the left of the line where the layer has been added compared to the right side which is as it was.

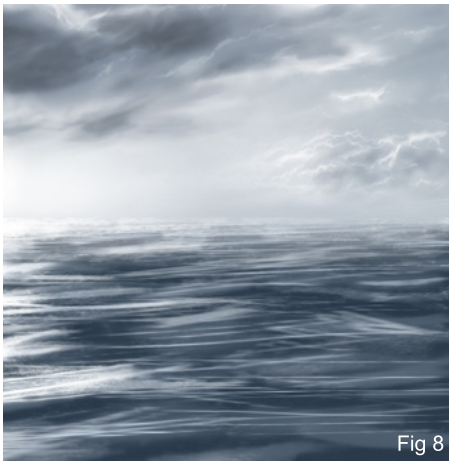


Fig 8

Fig 9

Step 9:

We are now going to add a warmer overlay across our sky and the lighter areas of the water. We can limit the areas we apply the colour by going to Select – Colour Range and using the eyedropper to select the highlights. Once done feather the selection by no more than 2 pixels and again on a new layer fill in with an orange yellow and set the blending mode to Colour at around 25% opacity. In fig 9. you can see again the before and after effects of this and how the yellow has been limited to the lighter areas.

Step 10:

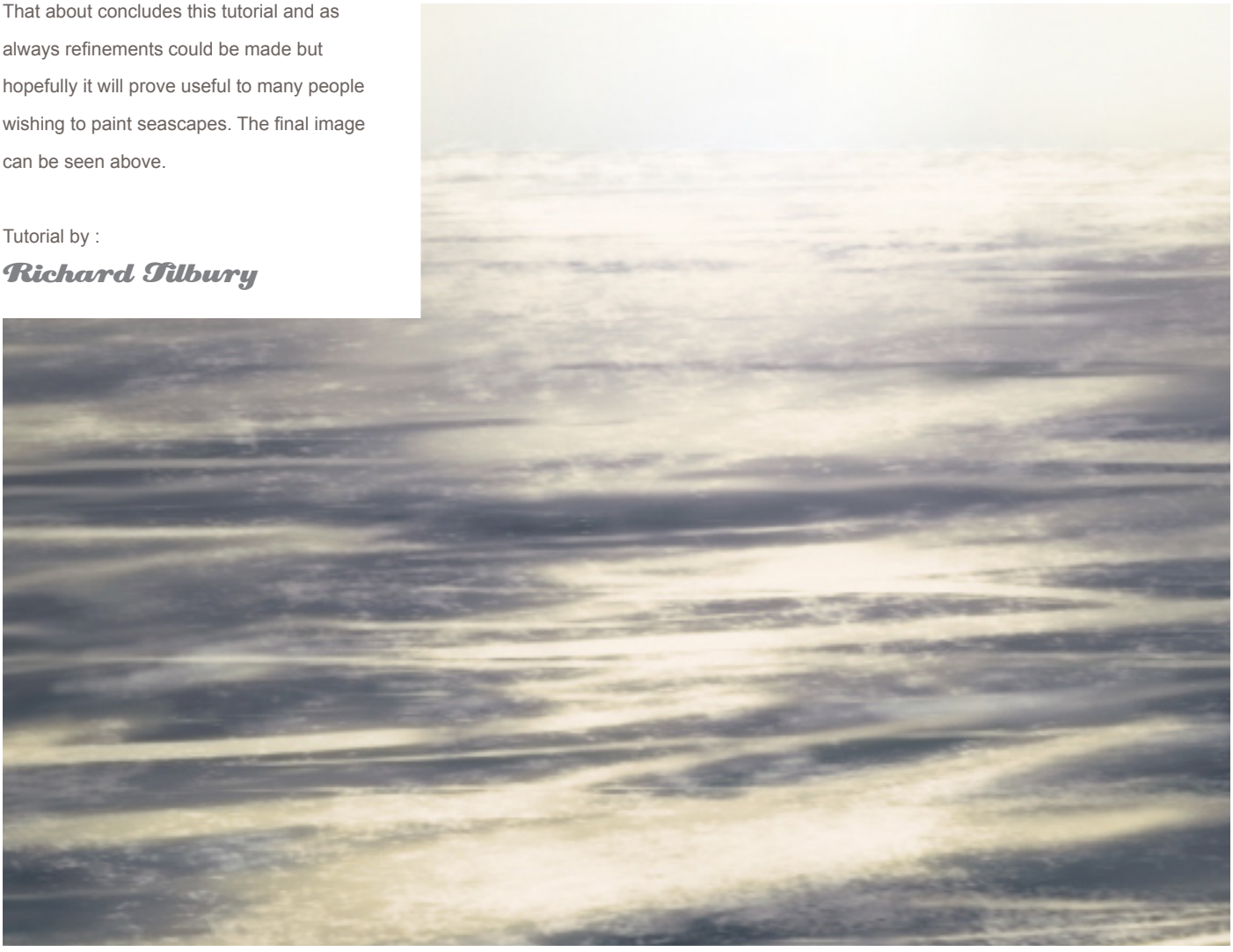
Last of all we are going to add one more overlay to the water only so that the sun is the brightest area in the picture. Choose a pale orange and fill in an area across the whole of the water and then set the blending mode to multiply at around 20% opacity. In Fig 10 you can see how this looks before we change the blending and how it looks afterwards. On this layer I have erased some of the colour across the sky so there are some cooler blue tones remaining in order to avoid too much uniformity.

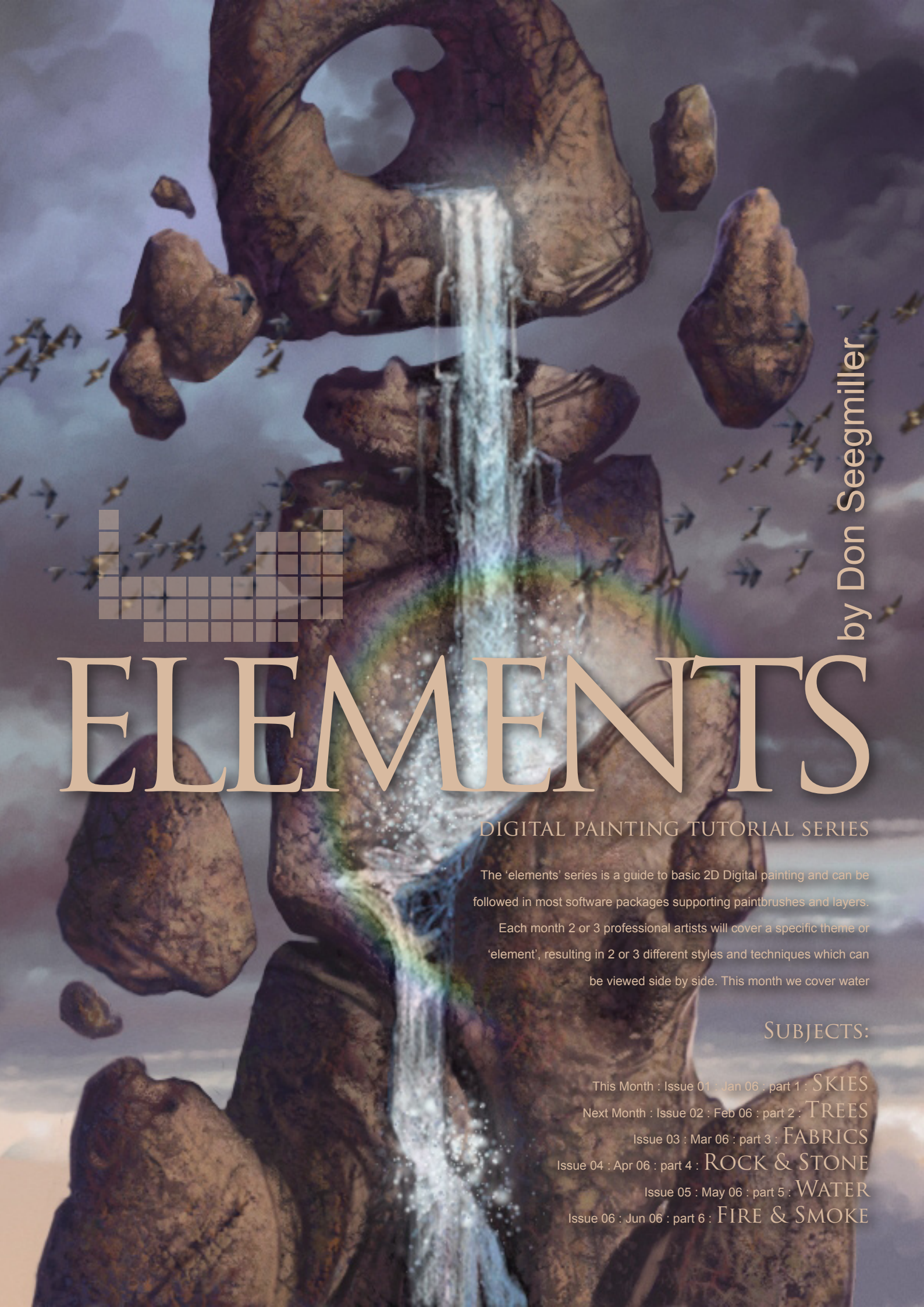
Fig 10

That about concludes this tutorial and as always refinements could be made but hopefully it will prove useful to many people wishing to paint seascapes. The final image can be seen above.

Tutorial by :

Richard Tilbury





ELEMENTS

by Don Seegmiller

DIGITAL PAINTING TUTORIAL SERIES

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Painting Rocks & Stone

There are many different types of waterfalls. They range in from small trickles of water to immense and thundering rivers of water. They can be calming or terrifying. Each type would call for a somewhat different treatment as you worked. In this brief demonstration, I will show how I would go about painting a rather small waterfall.

In this demo, I have used done the majority of the painting in Corel Painter and used Adobe Photoshop for a few final touches. The general procedure would be the same regardless of what application you would use.

Figure 1:

You first need to begin with something to paint the waterfall on. In this case, I have used a rather strange rock formation that I painted earlier. That in itself could be the subject for another tutorial but for now, this is the rock we are going to paint a waterfall on.

Fig 01

Fig 02

Figure 2:

As the water pours over the rocks, it leaves moisture wherever it spills and you wan to get this effect. The simplest way to accomplish this is to add another layer, change its composite method to either multiply or gel and paint a darker layer. You can see in the image the initial values on the bottom of the rock and how they become more refined as I work them into the higher areas of the rock. I find that I will almost always lower the opacity of the layer and apply a slight blur. The amount of opacity and blur is strictly an individual choice. I leave this on a separate layer for the time being incase I want to make some changes as I paint the water.

Figure 3:

This figure shows the wet layer after it has been worked a bit more and blended. I also decide that there is not quite enough contrast or colour in the rocks themselves. To correct this problem, I duplicate the rock layer, change its composite method to gel, and turn the opacity down until I get just the right change in contrast and colour saturation. I go ahead and combine the two rock layers into one.

Fig 03

Figure 4:

Using a chalk brush, I indicate the initial fall of the water stream on a new layer. I use colours that are picked out of the sky to retain an overall colour harmony. I am not concerned about detail at this point but just the overall look.

Fig 04

Fig 05

Figure 5:

I continue to refine the water paths a bit getting some smaller streams pouring over the rocks. I try and not paint too thickly so that the underlying colours of the rocks still show through.

Figure 6:

Using the same brush, I begin to develop the look of the “sheets” of water as they spill over the rocks. I refer to good reference materials to make sure the effect is natural. Remember, all of this is taking place on the “water” layer. Working in layers does make correcting mistakes so much easier.

Figure 7:

I work down the surface of the rocks adding additional white into my colours as the water bubbles and splashes. I try and make the water take a path in the rocks that will feel like a natural flow in the cracks and crevices.

Fig 07

Fig 06

Figure 8:

The water is not only white but changes colour as it flows in and out of the shadow. You can see at the red arrow points where I have changed the colour of the water to a blue that I picked out of the sky colours. If you do not make your water change colour as it flows in and out of the shadows, the whole image will look flat and will not help give the illusion of flowing water.

Fig 08

Figure 9:

I add an additional layer and using the variable splatter airbrush, I paint in some big splashes where the water hits the rocks. Almost always, I will need to go back in with the eraser and gently erase here and there to keep the effect from becoming overpowering.

Fig 09

Figure 10:

Using the digital airbrush, I add the misty and foggy effect on a new layer on top of the splashy layer.

Fig 10

Figure 11:

When painting objects like waterfalls, it is almost impossible to tell the scale of the object without something in the picture to give the viewer a sense of the size. In this case, on a new layer, I added the flock of birds. Now, you the viewer know that the waterfall is not very large and not just a trickle but maybe just 12-15 feet in height on the first tier. I do arrange the birds pretty carefully after painting them in.

Fig 11

Figure 12:

I switch to Photoshop at this point to add a rainbow. Once again, on a new layer I create a circular marquee and fill it with a circular gradient. The gradient is custom build to utilize transparency. I reversed the order of the colours to add more strangeness to the scene. The colours are harsh, too saturated, and the placement is bad but since we are on a new layer, this is easily fixed.

Figure 13:

Using the Gaussian blur tool in Photoshop, I soften the rainbow. There is no correct amount and you will need to experiment to get just the right amount for your individual image.

Figure 14:

I scale the size of the waterfall down and position it where I want it. I lower the opacity to about 40% and also change the blending mode to colour. This gives me a very nice and subtle rainbow like you might expect to see with a waterfall.

Fig 12

Fig 13

Fig 14

Fig 15

Figure 15:
For the final touch I carefully erase some of the lower part of the rainbow. The image is now finished.

Tutorial by :
Don Seegmiller

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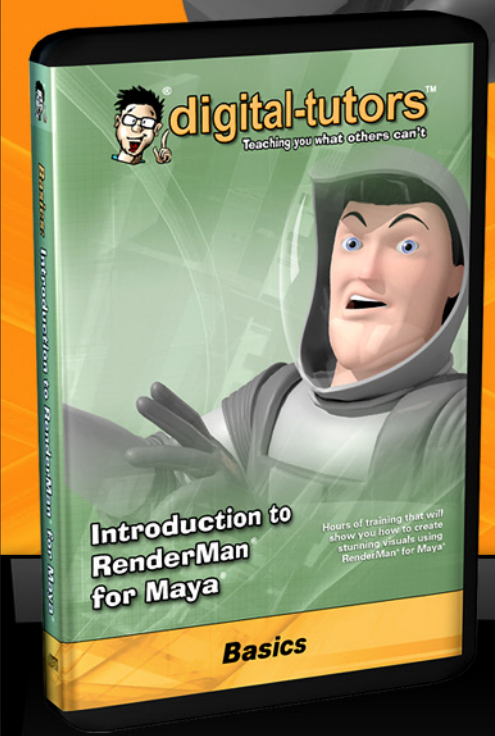
- Chris Ford
Business Director, Pixar RenderMan



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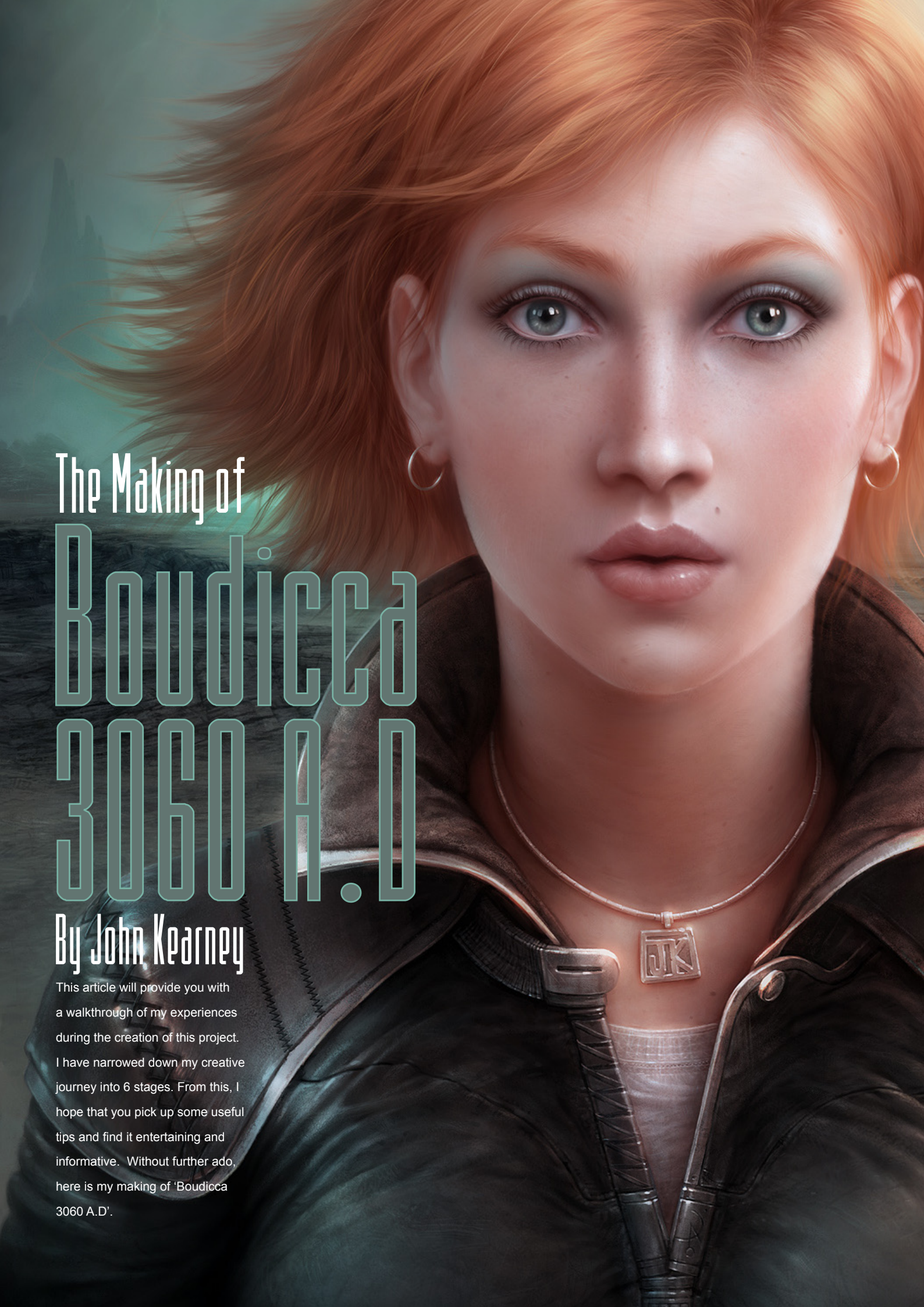


The Making of Boudicca 3060 A.D

By John Kearney

This article will provide you with a walkthrough of my experiences during the creation of this project. I have narrowed down my creative journey into 6 stages. From this, I hope that you pick up some useful tips and find it entertaining and informative. Without further ado, here is my making of 'Boudicca 3060 A.D'.

Introduction

To begin with, I would like to give you some background information on my general mindset and what things I take into consideration before approaching a painting. I don't believe in following a particular work flow for every project, because having freedom over the process allows me to get the results I want in the quickest way possible. Working this way helps to promote experimentation and keeps me on my toes, so that I don't get stuck in a rut or trapped in a routine. It helps me to retain enthusiasm and renews my desire to deeply concentrate on an idea. I feel that painting a picture is a very organic process, which involves permanently reviewing elements and improving them if they aren't quite working. I know that mistakes are going to be made, and this gives me the confidence to go right ahead and make them. If I make a mistake, I know I will learn from it in my efforts to correct the problem. It's the only way to grow and make progress as an artist.

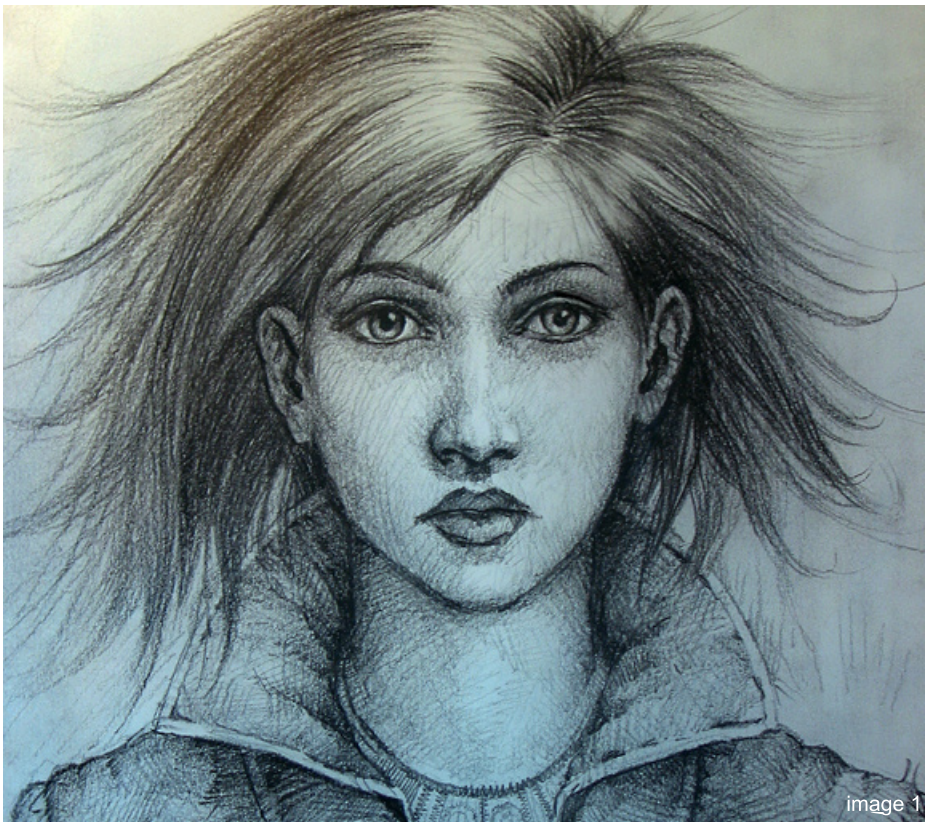
The Idea

For this painting, I was originally inspired by Queen Boudicca of ancient Britain. Queen Boudicca is said to have had flaming red hair, and famously led a revolt against the Romans in approximately 60 A.D. She was a true leader and earned the respect of her people by fighting for the honor of her dead humiliated husband. I thought it would be inspiring to echo those virtues and characteristics in a new incarnation, some 3000 years later. My plan for Boudicca 3060 A.D. was to create an interpretation of a young woman that displays unbelievable qualities, such as honour, strength, leadership, intelligence, beauty, and incredible depth.

My imagination ran rampant for a while as visions of a Celtic barbarian princess with a space gun and an alien pet for a friend, sitting on her shoulder, flashed into my mind. After realising that the wild ideas were losing sight of my original intentions, I began to think a little more carefully and decided to go for a more refined red-haired beauty in a controversial full frontal head and shoulders composition. The idea of a fighter pilot really seemed to fit her profile and appealed as a good character for her qualities to shine through. With the theme feeling right, I knew she had to have spellbinding eyes in order to captivate the viewer and soften the intimidating nature of her straightforward pose. The design of the jacket was always going to be important and, ideally, had to lend itself to the composition.

The Practical Sketches and Design

From the onset, I knew I did'nt want to use any reference material, so I quickly knocked out a single sketch (image 1), which proved to be sufficient for my needs. It was enough to provide a foundation that could be built on. Sometimes it is necessary to create several sketches to make the concept absolutely concrete before continuing. However, for this project I wanted to get into Photoshop as soon as possible, so I decided to go with what I had. Avoiding overt sexuality and anything else I felt might have compromised her personality were definitely key points in my mind as I strived to endow her with a mystical integrity. Boudicca's beauty had to be ethereal and because I wasn't really able to get that into a pencil sketch on a piece of A4 paper, I just got down some basic proportions and indicated a mane of mid-length fiery hair and proceeded to scan her. At this stage I already had visions for an electric sky in the background and a few distant planets/ moons, so in the next steps I wanted to set the stage for that by laying down some nice colour combinations to provide the required atmosphere.



Here in image 1 is the very rough concept sketch which I scanned into Photoshop .

Digital Preparation

The rough pencil sketch was scanned in at 300dpi, and I decided against creating a new accurate line drawing of it because I chose to keep things loose during the initial stages. The next step was to quickly work out my intended final resolution and scale the sketch appropriately. A4 dimensions were used at 360dpi (210mm x 297mm), which works out at 2976 x 4210 pixels. I made sure the sketch was scaled to half the size of the final image resolution, which ended up being 1488 x 2105. The reason I did this was so that the document could be a lot more manageable in Photoshop. It kept things nice and fast for when the "blocking in" process began (image 2).

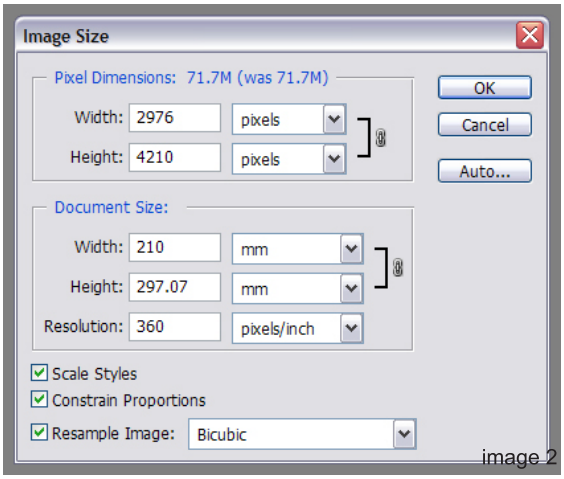


image 2

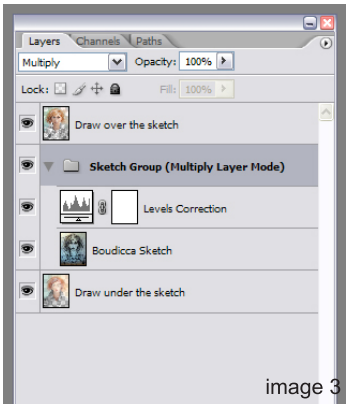


image 3

Using the sketch layer in this way, gave me maximum control.

When the document was set up correctly, I proceeded to clone/duplicate the layer and then insert that into a new group, with a 'levels adjustment' layer directly above the sketch. By doing this, the levels can be adjusted dynamically, without losing any of the original data in the sketch. After the group was set up, I gave it an appropriate name and deleted the old background layer. My next step was to create two new layers, one below the group and one above it, with the group layer mode set to "multiply." This technique is pretty useful because it allows you to begin painting colours on the layer underneath if you wish to see the original sketch, and paint on the layer above if you wish to paint over the sketch. It's simple, and it means you can block in all colours and tones very quickly. Remember that it's possible to change the opacity of the group and the level values, which gives maximum control over the way you see the sketch/line drawing (image 3).

Colours, Tones and Contrast

Usually, I prefer to work from dark to light when

In image 4, you can see how I blocked in colours and corrected some basic problems with the sketch.

painting colours, but with Boudicca I just began painting quickly and very loosely with a range of colours that were used to impose a dramatic mood on the whole scene. Knowing that her hair was going to be red/ginger gave me the confidence to introduce some complimentary greens. I think it's worthwhile getting to know your complimentary colours as they can provide an image with a rich vibrancy when used correctly. The saturation of these colours has a big effect on just how complimentary they are within the context of the whole image. It's crucial to keep an open eye and make sure you are permanently assessing the relationships between colour and tone. Deciding where to go for contrast and where to go for softness is an important factor when drawing without any reference (image 4).

When I blocked in the colours, I chose to utilise a variety of standard Photoshop brushes. A mixture of soft-edged, hard-edged, and a few "natural media" brushes were all used at some point. In a painting of this type, I do not care about painterly quality or textures during the early stages, so I do whatever it takes to reach a point where the whole picture is working coherently. When that stage is achieved, I usually begin to apply more consideration to the rendering of textures and surfaces within the painting. They can be added more easily because you are working on top of an image that already has a lot of blended colours in place to sample from. (image 5)

There were quite a few changes made at this point, with the most obvious being the design of her jacket, followed by the change of composition. The old jacket looked too bulky for my liking so I cleaned up the shapes and made it a little more slender and stylish. As this was still in the 'rough sketch' phase, it was important to get all of the final shapes right before moving on.

image 5

Blowing It Up

No, I don't mean with grenades! The time was right to double the image size to the final resolution. The next stage involved heavy refinement, which is when resolution really matters. I tidied up my layers by collapsing many of them and then renaming them appropriately in preparation for the next pass. Refinement is a very personal thing because some people prefer the sketchy look, whilst others like to see micro-fibres drawn with great accuracy! Whichever style tickles your fancy, it is important to forget about what other people think and continue until you are happy. The way I begin will often dictate the point at which I stop. If I am using textured brushes from the outset, I can often reach my goal early on and prefer to stop there in order to retain a life that is sometimes lost when refined beyond belief. However, I like playing with both styles - it just depends on my mood, or on a client. This painting was mainly a personal project, and I felt like adding a lot of high-resolution detail. It is a massive challenge to add detail at a high-resolution because the natural tendency is to start painting sharp edges when you are zoomed right in, which, in my experience, often looks unnatural and just does'nt work too well. So zoom out often, very often. Never lose sight of the overall look for the sake of detailing. At close range, the eye you spent four hours

painting may look fantastic, but when you zoom out, there is a possibility it will unfortunately look awful and not contribute to the overall painting (image 6).

Also, at this point I decided to paint in a rough mask over Boudicca, so that I could separate her from the background (image 7). When I painted in the wispy high-resolution hair and edges, I could do so on a new layer and gave myself a detailed mask in the process. The advantage of this is that it gives you more control, should anything need to be changed. Always consider that there may be unforeseen problems and prepare for them in your workflow. You will save yourself hours of work in the process. For example, if I had just painted the hair directly over the background as part of the same layer, I would have serious problems if it meant having to change either the background or the hairstyle. I was able to detail the background or colour correct it separately from the character when I wished to do so. It gave me an enormous amount of control and allowed me to make changes and experiment. When you are working professionally, it is even more important to incorporate such workflow enhancements .

After doubling the res, I proceeded to add further details on new layers. If you look carefully you will notice that she has no eyelashes, earrings, or other details that had to be added afterwards.

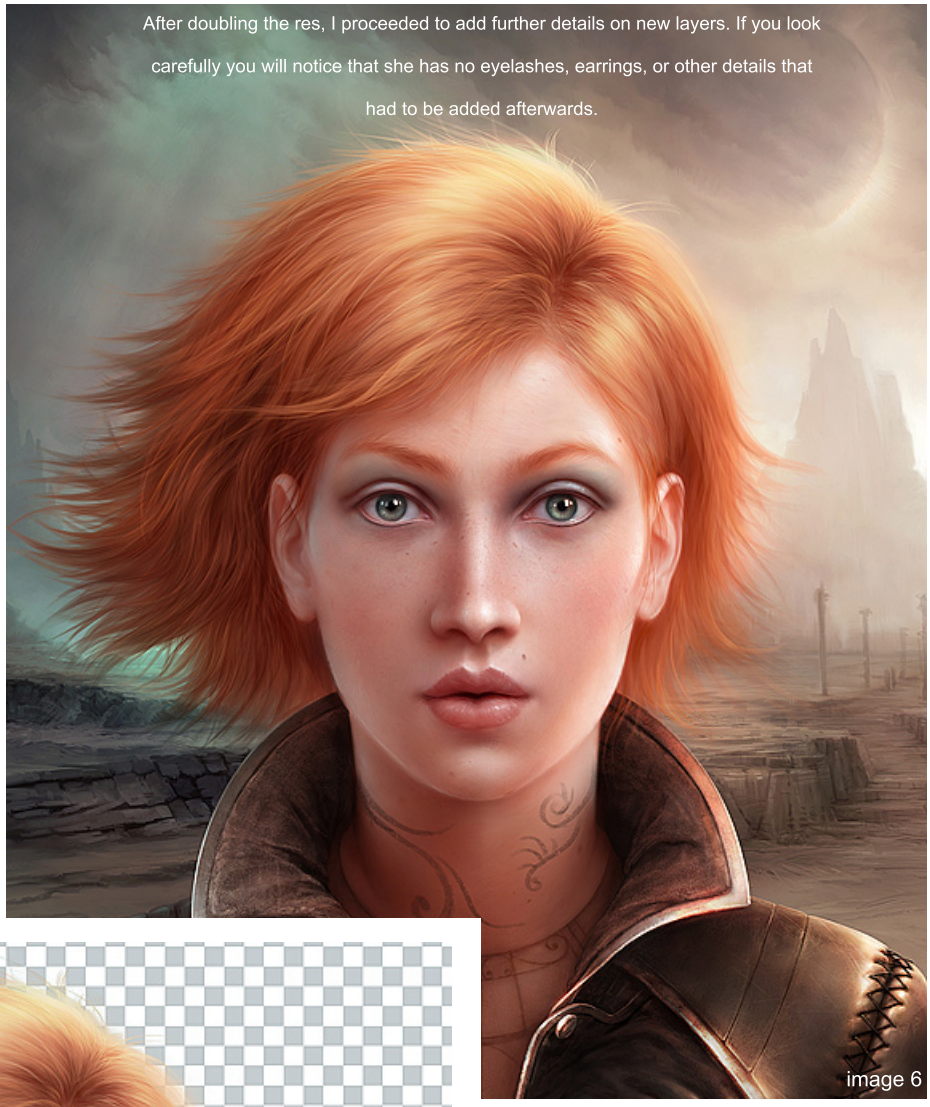


image 6

Here you can see how I kept her separate from the background layers. Working carefully like this gives you tremendous control.

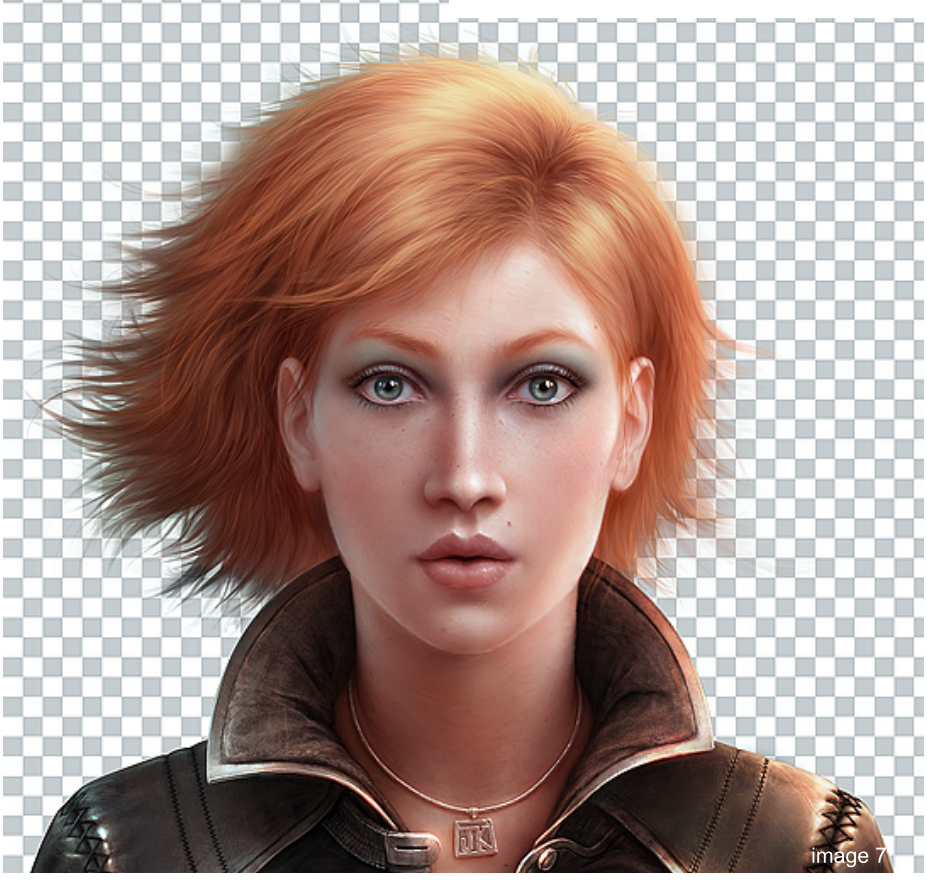


image 7

Conclusion

After an image has been detailed, I like to flatten it, draw over it loosely to tie up edges

and make sure that everything is blended and finished off properly. When I'm pleased with the result and there is no more painting to do, it's always nice to colour correct it and make sure that the mood is just right. Sometimes it may be worth considering a few final touches like subtle glows and highlights. They are very easy to add, so easy that it is also easy to get carried away with them. A subtle glow here and there can finish it off nicely though, so just create a new layer above the painting, set the layer mode to "colour dodge" and hit the image with a few accents. For me, the journey ended at this point, and I sincerely hope that you think it was worth it! Thank you for reading, and I look forward to sharing my experiences on future projects.

Making of by :

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THE MAKING OF SEHEIAH

BY MELANIE DELON

I generally try to express a feeling in my artwork in order to tell a story. With 'Seheiah' it is a little bit different becasue I was asked to illustrate the month of August for a publishing firm. I have based my artwork on the idea of a kind of godess using a surreal style. I wanted to depict a fresh radiant feeling - the reminder of a summer morning.

Step 1 Concept Sketch

Before I start with the composition (image1), I choose the colours (background and characters) harmoniously (image 2). In this example I wanted the character to be very radiant, nearly unreal. I chose a turquoise bluish-white and then chose a pastel pink for the basis of the wood, and turquoise green for water, to add some contrast and the idea of warmth to the composition. Furthermore, I work on a very wide format so that I can work on details. Here, the original format is 7,250x12,000 pixels in 300dpi I lay and blend the colours on another layer so that I can always remember them. Here I don't pay to much attention to detail, with regards to the entire composition, but rather to the overall atmosphere. **Tool:** At this step, I use a hard round edge brush with opacity set to pen pressure (image 3).

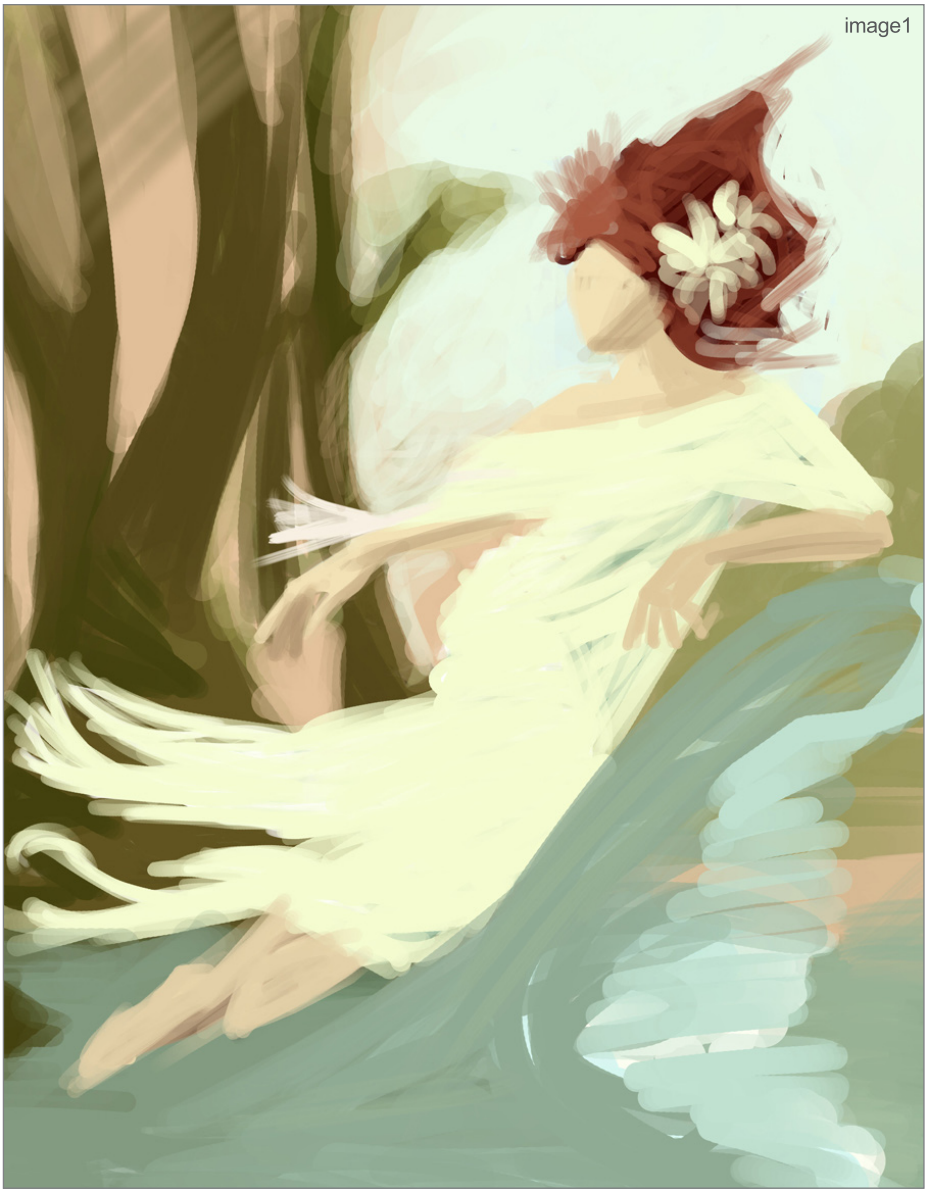
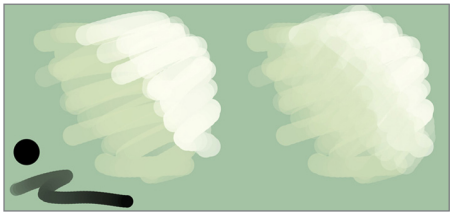
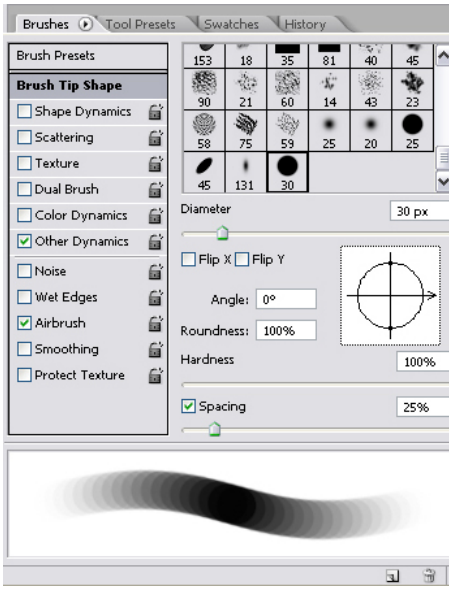


image1

image 2





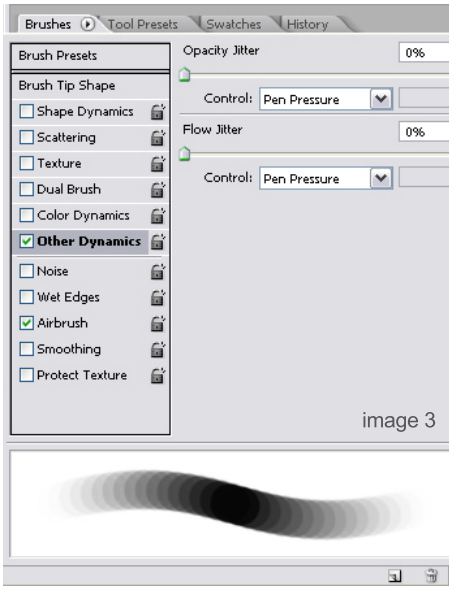


image 3

Step 2 Colouring Process

When I have laid down the colours, I refine the whole composition, I add shadows and lights. As it's a summer morning, the light is rather diffused, the shadows will be therefore be rather light and overall it will be very radiant, especially the character (image 4).

I also add all the details of the wood, the wave and the hairstyle of the character (which is the most colourful element of the composition).
in order to blend the colour, I use the speckled brush on an inconsistent basis. The richer the colour, the more credible the depiction is. I never use soft edges as I think they don't give any dynamism or life to the colour (image 5 & 6).

image 4

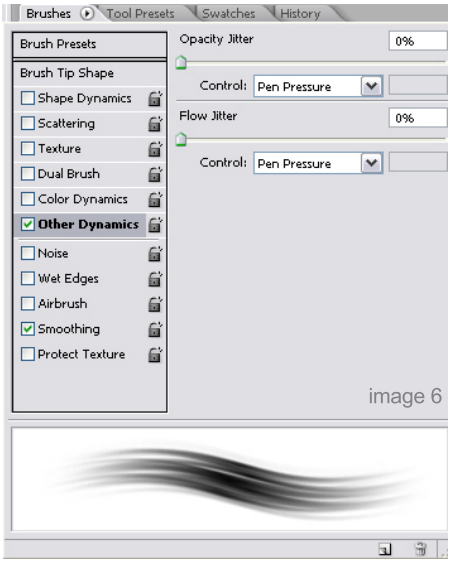


image 6

Step 3 Details & Texturing

Now is the greatest step of the composition: the texture. Basically, texture means ‘life’. Therefore I give a texture to each part of the composition using various techniques depending on the element. Details are also very important, partucularly for the crown (image 7).

Evolution of the leafage: (image 8 &10) I use a custom brush to simulate leaves. There’s no need to draw them one by one! I create many layers and superimpose the shades and forms along, until I am satisfied with the result. This is the same technique for the water and the wave (image 9): I superimpose texture layers to obtain a “splash” effect.

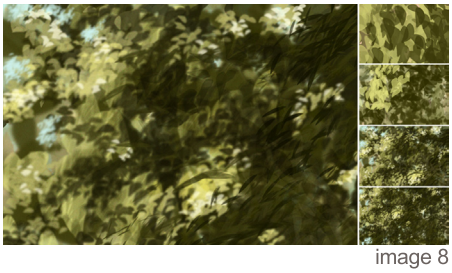


image 8

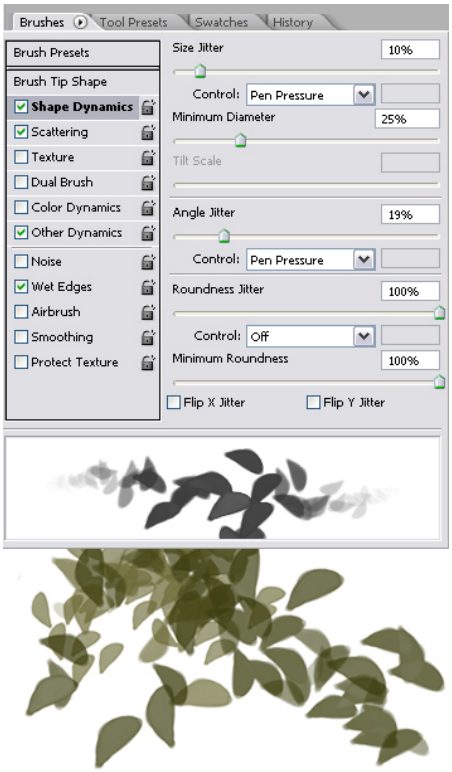


image 10

image 7

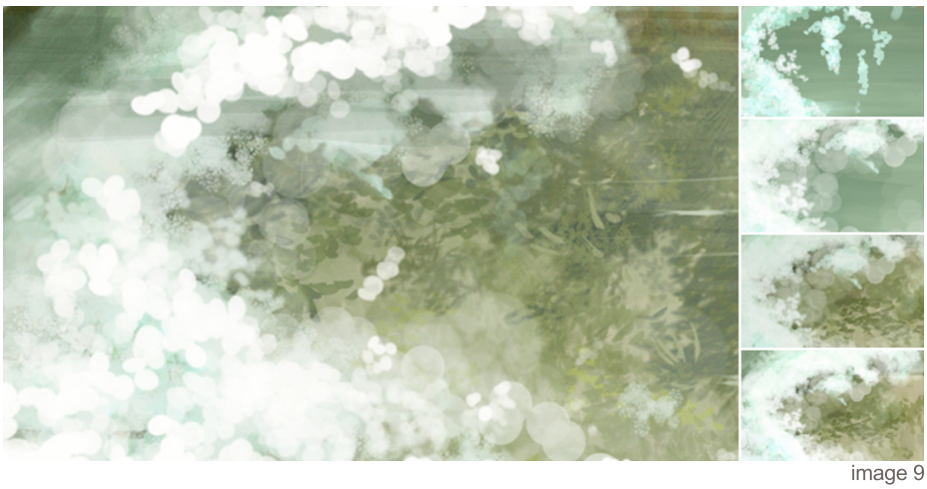


image 9

I use the same technique for the sky (image 11 & 12): texture layer on texture layer. I generally use my own texture brushes. I use several brushes in order not to have a result that is too recurrent.

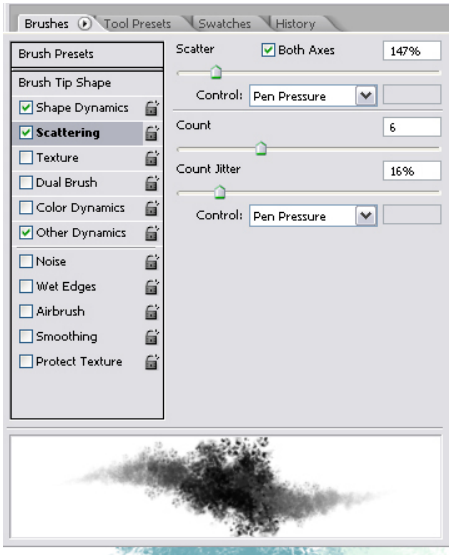


image 12

As long as the wood is concerned, (image 13) and especially the tree-trunks, I also use a superimposition of layers, many textures and shades.

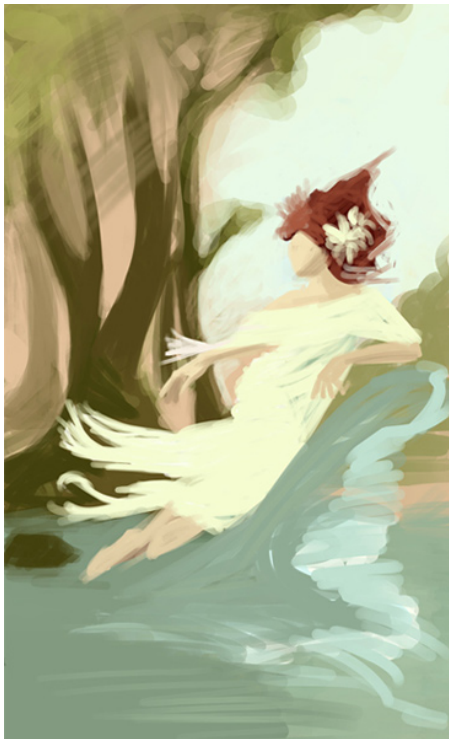
image 13

image 11

Step 4 Final Touch

Once I have ended the textures and the details, I have to refine and add the finishing touches. I decide to add some colours and petals to set the goddess off well. I also put some reflections in the water to add a more realistic effect to the whole composition.

image 15



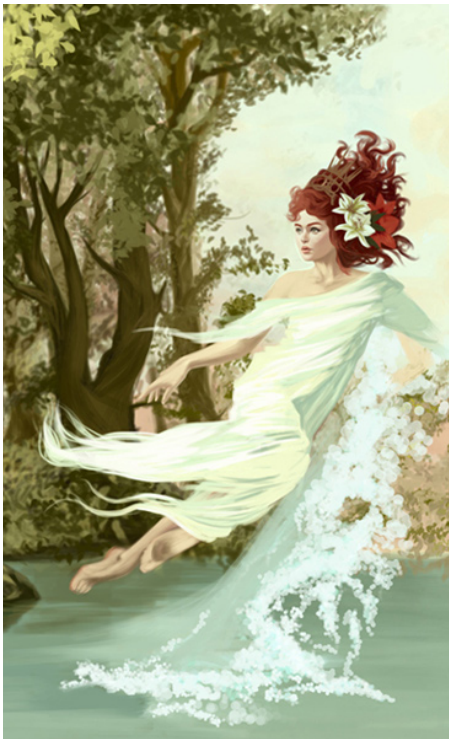
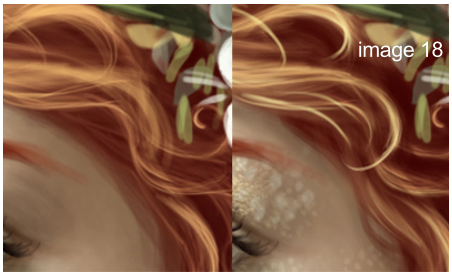


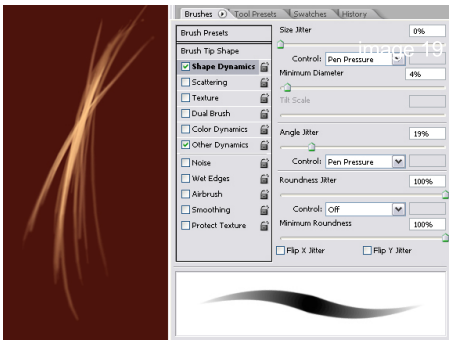
image 14

I also add some plants which are more detailed with a higher contrast to the rest of the wood. (image 16). I have added contrast to the dress of the goddess. (image 17)

image 16

image 17





I finish the texture of the hair to give more dynamism to it. (image 18, 19 & 20) Also, I have added some light to her face and the shadows of her locks which will give a more realistic depiction and harmonize the whole picture. The composition is now nearly finished, I only have some overlapping texture layers left to add, to uniform the whole and add some extra shades. (image 21).

Making Of by

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image 21

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ZOO PUBLISHING

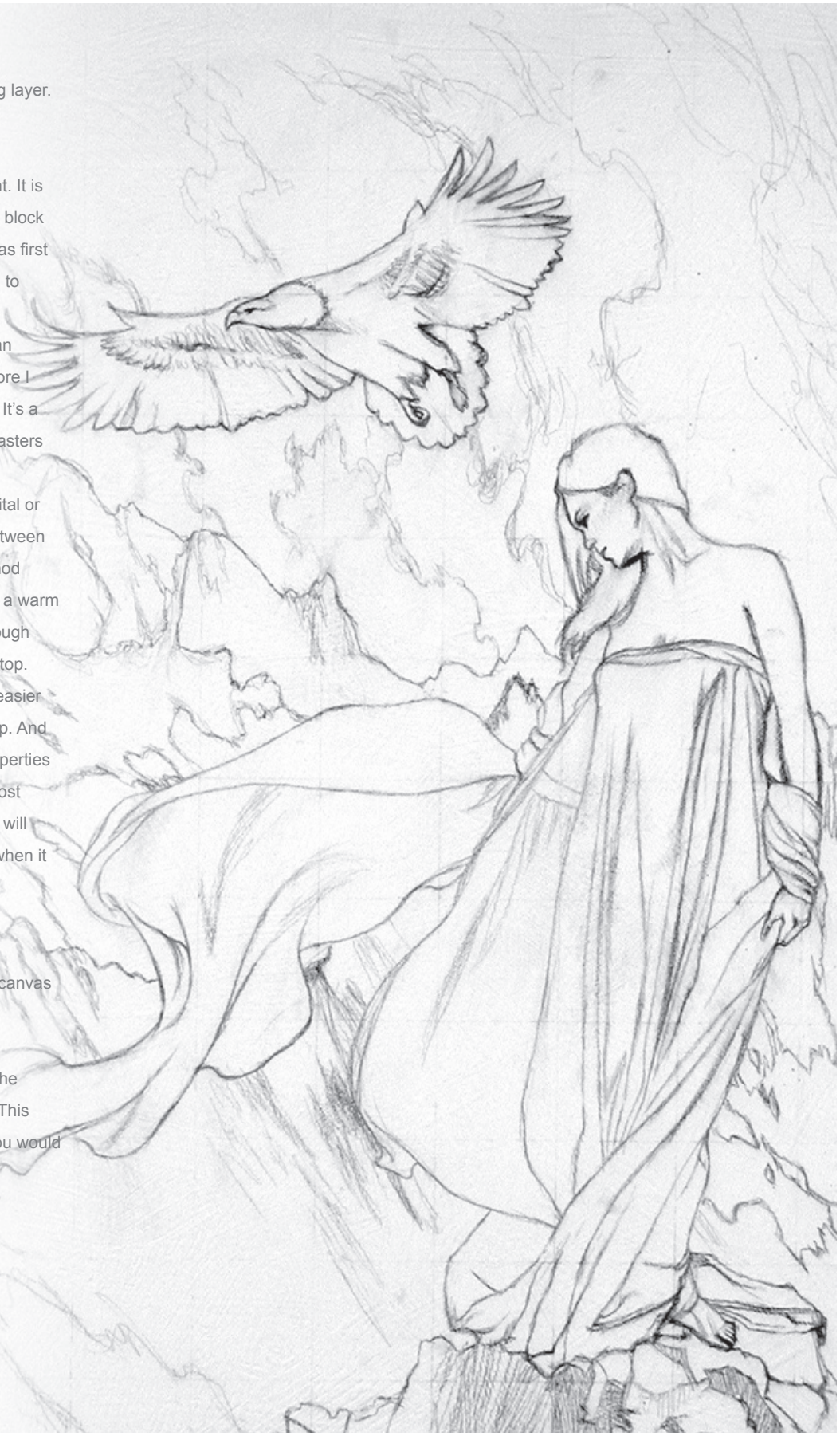
Making Of

Spirit Rising

Spirit Rising.

Oil painting using a warm underpainting layer.

Here is the explanation of one of the processes that I sometimes use to paint. It is not systematic, as I also very often just block in my general colours all over the canvas first before getting into the details. But I like to change and try other things too.
In this painting (oil on canvas), I used an underpainting layer of burnt umber before I painted the background and character. It's a technique that was used a lot by old masters during the 18th and 19th centuries.
As painting in general –whether it's digital or not- has a lot to do with the balance between warm and cool colours, using this method allows the painter to start his work with a warm background with which he will play through the thin and thick layers he will add on top.
In analog painting, like oil, it is always easier to cool down a colour than to warm it up. And since oil has different transparency properties depending on which colour you use, most of the time, the warm layer underneath will always still affect the top layers, even when it seems to be completely covered



The Sketch

First on paper, then blown up onto the canvas using a proportional grid.
It allows me to carefully think about my composition, my proportions and how the different shapes relate to each others. This process is exactly the same as what you would have to do in digital painting.

The Sky.

Here, we can definitely start using this underpainting with the colours of the sky, especially in the clouds, where the balance between cools and warms is so important to give a slightly translucent effect. Another important aspect to watch: the clouds need to acquire volume and three dimensionally without losing their softness. You also have to remember all the reflection issues: the more a cloud is in the shade, the more it's going to be reflecting a cooler light from the sky, instead of the sun. Similarly, the sun hitting the ground will bounce back underneath the clouds. All these details add realism to your image.

The Burnt umber underpainting

From the sketch, I define all my volumes and lights with clarity, with a layer of Burnt Umber oil paint. It could be another warm colour, but Burnt Umber, thinned with turpentine, offers a pretty wide range of values.

Like I mentioned before, the idea here is to be able to paint later using different thicknesses over that warm layer, letting the warmth show through here and there, and letting it play with cooler colours added on top.

You can use the same process in digital painting, and painting on top will be even easier than in analog painting, as you have total control over all your parameters (transparency, saturation, hue, etc...).

The Mountains

Mountains here must show the depth of the background. The furthest ones need to be closer in value to the sky and clouds while the middle range and closer ones must give a sense of solidity, with darker values, without losing their depth and values in relation to the foreground and character.

A lot of different things can affect the depth of elements in an image (fog, smoke, rain, snow, etc…). But as a general rule, the closer the elements are, the more saturated their colours will be and the greater the contrast between light and shadow.

The hair and cloth

The difficult part on hair and cloth is to render the translucency. One important thing to remember is that light going through a semi-transparent object pushes its colour saturation when you look at it from behind. The colour of that object is not going to appear as saturated if you look at its front surface hit by the same light.

The final result

Here, the character, the eagle and the foreground have been completed, with the last touch ups on the mountains and sky. At that point, you want to review the whole painting and make sure that all the colours and values are working together harmoniously. If you see some values too dark or colours too saturated in the background that fight with the readability of the character, it's time to knock them down. Same thing with the values or edges that would be too tame or not descriptive enough. The last look over your painting is about being as critical as you can be on your work. And if an area has been really nicely worked, but in the end comes in the way of readability or clarity of the whole image, simplify it. Your final image is always about composition, stylization, clarity and balance.

Whether you paint in digital or analog, these principles apply exactly the same way.

A good painting doesn't depend on what tools you use, but on how you use them.

Making Of by:

Christophe Vacher

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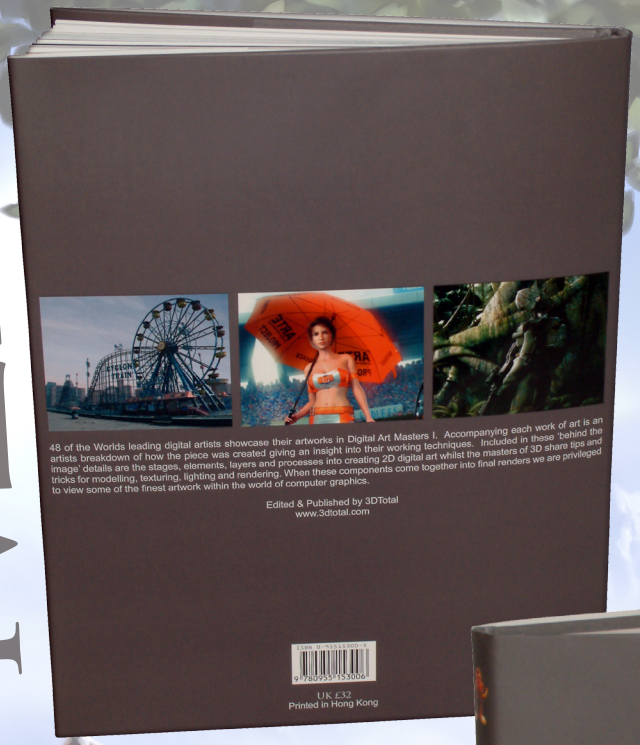
DIGITAL ART MASTERS



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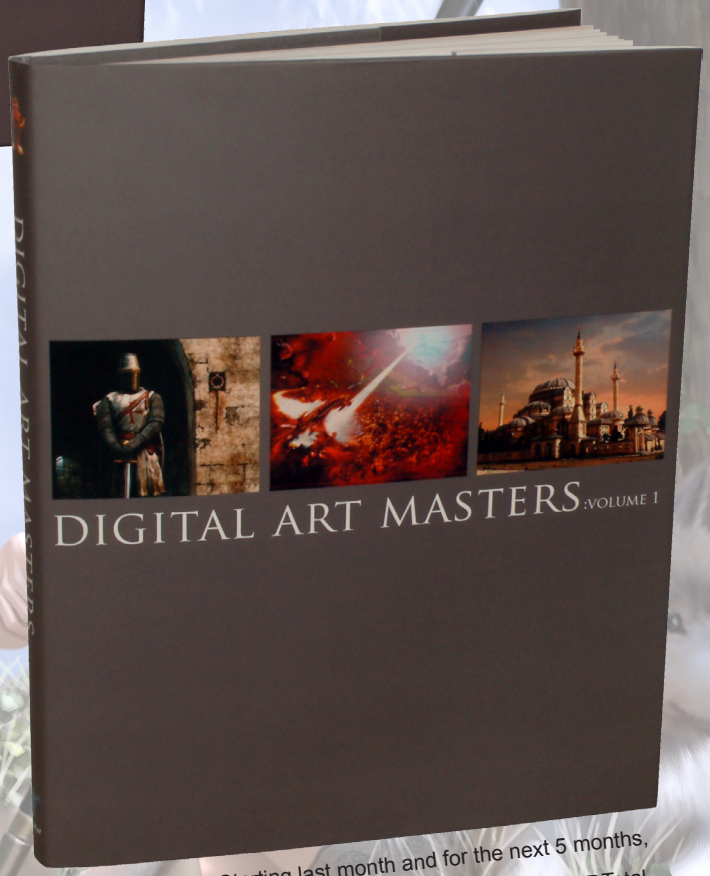

Starting last month and for the next 5 months, we have exclusive chapters from 3DTotal.com's new book 'Digital Art Masters'. The book is more than just an artwork book as not only does it feature full colour, full page images, each artist has described the creation process in their own words, and exclusively for this book. This month we feature:

'Scythe Wolf'
by Robert Chang

chapter

Scythe Wolf

by Robert Chang

fig 1

Concept

For this piece, I used both Adobe Photoshop and Corel Painter. The piece depicts the main character of a story I wrote called Scythe Wolf. Lulu is the main character, the seven wolves are her companions. At one point, the story was being developed into a CG animated TV series at Optidigit (Steven Stahlberg's CG animation studio, where I was a writer/director/art director), but due to budget problems, the project is on hold.

I almost always start a piece with a rough sketch (1) (I often add a multiply layer filled with light grey on top, because white is too bright and hurts my eyes), which I keep flipping horizontally to refine. Flipping images horizontally reverses the left/right hand bias we all have (my theory is that our brains are wired differently according to which side we favour). Something might look fine to you initially, but after flipping the image horizontally, you'll notice all the proportional mistakes like crooked eyes, lopsided body parts etc. Once I refine the rough sketch to a point, I start a new layer to do the clean line drawing on (I hate having to erase stuff a lot, so a new layer works much better). I usually add a layer filled with light grey, change the opacity of that layer to about 10 - 20%, then add another layer to do the clean drawing on (5). This gives me a faint version of the rough sketch to base on, and I can see the clean lines I'm drawing on top easily. (This is like a digital version of an old trick I used in the old days of doing traditional art. I used to use a lightbox and layers of paper in a similar way).

These Shots of the book pages are full resolution and can be read by zooming in.

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After the drawing is done, I go ahead and add another layer to start painting in the colours. The colour layer is usually either a multiply layer above the drawing, or I put the colour layer under the drawing. Either way works as long as I can still see the lines (2). After filling in all the local colours, I add another multiply layer where I add the shadows (3). Having the shadows on another layer makes it easier to change things as I do without doing extensive repainting (4).

For some reason, I felt that the drawing I had was a bit clumsy, so I went ahead and did a better/cleaner one (5). I also didn't like the colours I had, so I basically started over, using the same steps as before (6). I kept the shadow layer for as long as it was useful, and worked on the details on the main colour layer instead. This way, the shadow layer acts almost like shadows in real life do it makes everything underneath it darker. Once I have most of the important details in (after painting in the wolves, the tree trunk, the general shape of the ground, dirt, etc), I went ahead and flattened the shadow layer onto the main colour layer (7).

fig 2

fig 3

fig 4

fig 5

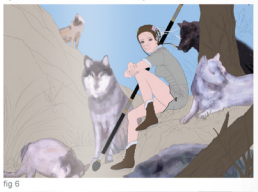


fig 6

fig 7

fig 8

fig 9

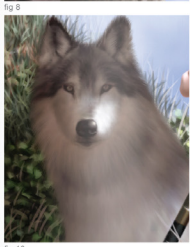


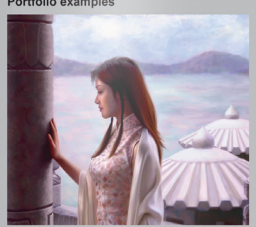
fig 10

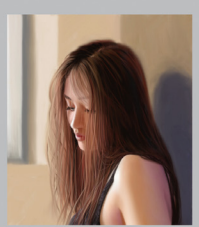
fig 11

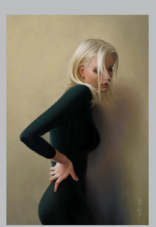
I used the dodge tool to get the metallic look on the scythe (8). It's one of the few things the dodge tool is really good at. For the dress, I had my wife wear a similar styled Qi Pao and took some reference photos to study. Painting satin (9) with a lot of patterns is not an easy task, and it took a while to achieve the look I wanted. The fur on the wolves (10) was easy by comparison, since something like fur leaves a lot of room for variation. It was important for me to paint the fur in Corel Painter because of the way I can set the brushes to blend with bristles. Any of the oil brushes would work, just turn the bleed up and the resaturation to zero (I use the opaque r ound mostly). The foliage turned out to be the hardest thing to paint (11), since I wanted a specific look, and had to keep repainting the foliage formations to get that sense of lushness I wanted. After the piece was finished, I posed it on online art forums to get feedback, and then work those feedbacks into the painting if I agreed with them. This piece has been featured in magazines and books, and has become one of my most well-known pieces.

Currently, I've noticed things about this piece that I no longer like, and I might do some repaints in the near future (for example, the shape of the tree, Lulu's nose, the design of the scythe etc.).

Portfolio examples







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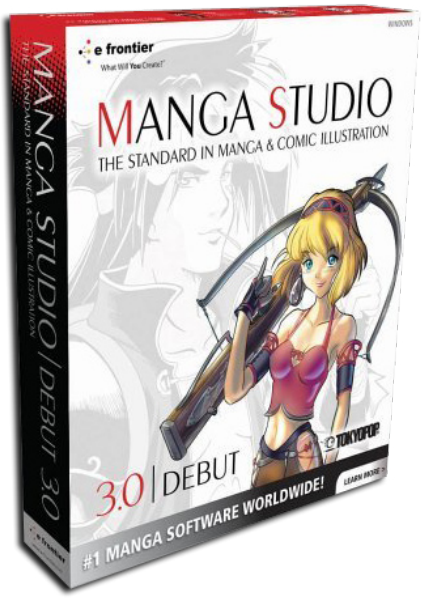

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